THE

BOSTON HANDEL AND HAYDN SOCIETY COLLECTION OF CHURCH MUSIC;

BEING A SELECTION OF THE MOST APPROVED

PSALM AND HYMN TUNES;

TOGETHER WITH MANY BEAUTIFUL EXTRACTS FROM THE WORKS OF

HAYDN, MOZART, BEETHOVEN, AND OTHER EMINENT AUTHORS,

ARRANGED FOR THREE AND FOUR VOICES, WITH A FIGURED BASS FOR THE ORGAN OR

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25

W.F. LAWRENCE

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The proportion which the different notes bear to each other is exhibited in the following table:

One Semibreve . . . . is equal in duration to

2 Minims . . . . . or

4 Crotchets . . . . . or

8 Quavers . . . . . or

16 Semiquavers . . . . or

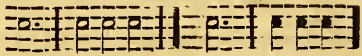
32 Demi-semi-quavers.

Consequently one Minim is equal in duration to two Crotchets; one Crotchet to two Quavers; one Quaver to two Semiquavers, &c.

The Rests are equal in duration to their corresponding notes: thus a Semibreve Rest is equal to a Semibreve; a Minim Rest is equal to a Minim, &c.

A Dot, after a note or rest, adds one half to its original length: thus, a dotted Semibreve, is equal in duration to three Minims; a dotted Minim to three Crotchets, &c.

EXAMPLE.



A figure 3, placed over or under three notes, signifies that they are to be performed in the time of two notes of the same kind without the figure: thus, three crotchets, with the figure 3 over or under them, are to be performed in the time of two crotchets without the figure, &c.

EXAMPLE.

A figure six, placed over or under six notes, signifies that they are to be performed in the time of four notes of the same kind without the figure.

OF VARIOUS OTHER MUSICAL CHARACTERS.

A Flat ♭ lowers a note half a tone.

A Sharp ♯ raises a note half a tone.

A Natural ♮ restores a note made flat or sharp to its original sound.

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Flats or Sharps placed at the beginning of a tune or strain are called a Signature.

Flats, Sharps or Naturals, when placed before a note are called Accidentals.

A Bar is used to divide the notes into equal measures.

A Double Bar or denotes the end of a strain or movement, or of a line of the poetry.

A Brace shows how many parts belong to a score, orare to be performed together.

A Slur, or Tie, is drawn over or under so many notes as are to be sung to one syllable.

A Repeat, or shows what part of a tune is to be sung twice.

A Crescendo signifies a gradual increase of sound.

A Diminuendo signifies a gradual decrease of sound.

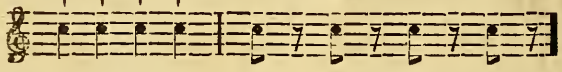
A Swell, signifies a gradual increase and decrease of sound.

A Pause, leaves the time of a note or rest to be protracted at the pleasure of the performer.

Staccato Marks or · · · · are placed over such notes as are to be performed in a short and distinct manner.

EXAMPLE.

Written. Sung.

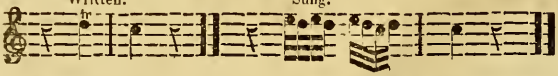


A Direct, is employed at the end of a staff, to show the place of the first note upon the following Staff.

A Shake, tr is an ornament or grace, brilliant and elegant. It consists of a quick alternate reiteration of the note above, with that over which the character is placed, and usually ends with a turn from the note below.

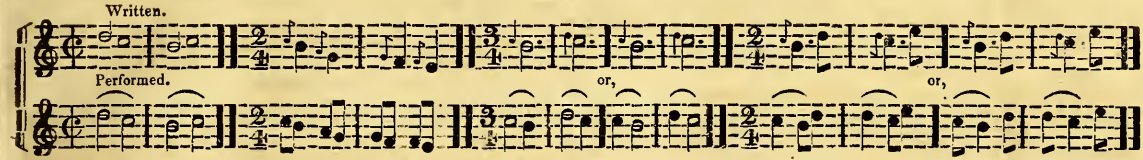
EXAMPLE.

Written. Sung.



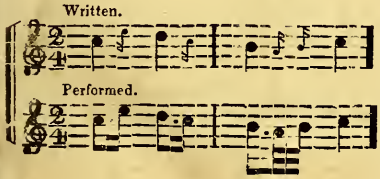
An Appogiature, or Leaning Note, is a note of embellishment. Its chief office is to suspend the completion of the subsequent harmony, and thus to soften and smooth the effect of certain Intervals. It borrows its time from the succeeding note and is most frequently half its duration. It always occurs on an accented part of a measure.

EXAMPLE.



An After Note is also a note of embellishment. It borrows its time from the preceding note, and always occurs on an unaccented part of a measure.

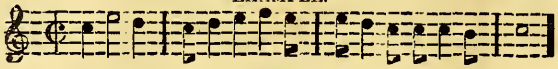
EXAMPLE.



As the insertion of the Appogiature and After Note is a matter of taste, no definite rule can be given for their performance, which must vary according to the expression of the passage. They are usually written in a smaller character than common notes, to show that they do not properly belong to the chord in which they appear; by which means a *visible* breach of the laws of harmony is avoided.

Syncopated or Driving Notes, are those which commence on an unaccented, and are continued on an accented, part of a measure.

EXAMPLE.



OF SOLMIZATION.

Solmization, or Solfaing, is the application of certain syllables to musical notes. It enables the young practitioner to utter the sound of a note with fulness and freedom, and assists him to secure a correct intonation. By associating the idea of the several syllables used, with their corresponding sounds, he becomes familiar with the exact relation which one note bears to another, and acquires the power of *expressing* those notes with ease and certainty.

The syllables usually adopted in Solmization, are either

Fa, Sol, La, Fa, Sol, La, Mi ;* or,
Do, Re, Mi, Fa, Sol, La, Si.†

* Pronounced Faw, Sol, Law, Faw, Sol, Law, Mee.
† Pronounced Doe, Rae, Mee, Faw, Sol, Law, See.

In the former method the first six syllables are dependant upon Mi, and in the latter they depend upon Si. To find *Mi* or *Si* observe the following rule:—

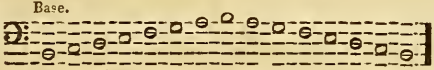
The natural place for Mi (*Si*) is on B.—

If B be flat *Mi* (*Si*) is on	E	If F be sharp *Mi* (*Si*) is on	F♯
If B and E be flat *Mi* (*Si*) is on	A	If F and C be sharp *Mi* (*Si*) is on	C♯
If B, E and A be flat *Mi* (*Si*) is on	D	If F, C and G be sharp *Mi* (*Si*) is on	G♯
If B, E, A and D be flat *Mi* (*Si*) is on	G	If F, C, G & D be sharp *Mi* (*Si*) is on	D♯

Mi or *Si* being found—above *Mi* are *Fa*, *Sol*, *La*, *Fa*, *Sol*, *La*, and below *Mi* are *La*, *Sol*, *Fa*, *La*, *Sol*, *Fa*: in like manner above *Si* are *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, and below, *Si* are *La*, *Sol*, *Fa*, *Mi*, *Re*, *Do*.

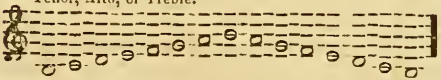
EXAMPLE.

Base.



MI, fa, sol, la, fa, sol, la, MI, la, sol, fa, la, sol, fa, MI.
SI, do, re, mi, fa, sol, la, SI, la, sol, fa, mi, re, do, SI.

Tenor, Alto, or Treble.



MI, fa, sol, la, fa, sol, la, MI, la, sol, fa, la, sol, fa, MI.
SI, do, re, mi, fa, sol, la, SI, la, sol, fa, mi, re, do, SI.

From *mi* to *fa*, and from *la* to *fa*; or from *si* to *do*, and from *mi* to *fa*, are semitones; the rest are whole tones.

To secure a perfect intonation, which is an essential quality of good singing, it often becomes necessary to change the syllables applied to notes that are affected by Accidentals. Various modes of effecting this change have been adopted by the most respectable teachers of vocal Music. Mr. Hastings, author of an able "Dissertation on Musical Taste,"* and of several other valuable musical publications, observes in his "Musical Reader," page 8, that "In general, when notes are to be raised by Accidentals, the syllables appropriated to them may be altered by adding to their initials the letter *i*, in imitation of the syllable *Mi*. When Accidentals are designed to depress or lower sounds, the syllable *Fa* may be used. Or in other words—when *Fa*, *Sol*, &c. are sharped, they may be called *Fi*, *Si*, &c. (pronounced *Fee* and *See*,) and when *Mi* is flatted it may be called *Fa*. When the effect of Naturals is to elevate notes, their appropriated syllables may be altered as in the case of sharps; but when they are to depress them, the syllable *Fa* may be used.

Another method of producing correct intonation where Accidentals are used, is to consider and treat them as occasional changes of Signature; thus, if in a tune whose original Signature is B flat, the E becomes flat by an Accidental, the Signature for the time being, may be considered as consisting of two flats, and the *Mi* (*Si*) transferred to A. When an accidental C sharp occurs after the Signature of one sharp, the Mi (Si) while the accidental continues, may be removed to C sharp, &c."

But although either of these methods may be generally adopted with success, chromatic passages† will sometimes occur, especially in modern music, to which it will be almost impossible to apply any system of Solmization, and in the performance of which it may be proper to substitute the open vowel A, as in *far*, or as in *fall*, in place of the syllables in common use.

* This work should be in the hands of every one who is desirous of acquiring a correct taste, or style of performance.

† That is, such passages as are affected by Accidentals.

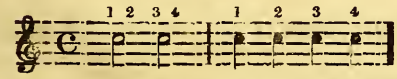
OF TIME.

By Time, in music, is meant the duration and regularity of sound. There are two kinds of time: viz. Common, or Equal, and Triple, or Unequal. Common time contains two equal notes in each measure, as two minims, two crotchets, two dotted crotchets, &c Triple time contains three equal notes in each measure, as three minims, three crotchets, three dotted crotchets, &c.

Simple Common Time, has three signs:—

The first, C — contains one semibreve, or its equal in other notes or rests, in a measure It has four motions, or beats, and is accented on the first and third parts of a measure.

EXAMPLE.

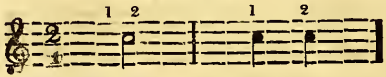


The second, ¢ — contains one semibreve, or its equal in other notes or rests, in a measure, it has two motions, or beats, and is generally accented on the first part of a measure.

EXAMPLE.

The third, 2/4 (which is also called Half Time,) contains one minim, or its equal in other notes or rests, in a measure. It is beat, and accented as the former.

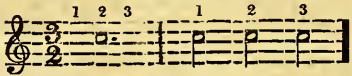
EXAMPLE.



Simple Triple Time, has three signs:—

The first, 3/2 — contains three minims, or their equal in other notes or rests, in a measure. It has three motions or beats, and is accented principally on the first, and slightly on a third parts of a measure.

EXAMPLE.

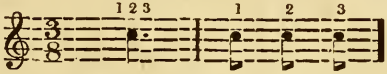


The second, 3/4 — contains three crotchets, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

EXAMPLE.

The Third, $\frac{3}{8}$ { contains three quavers, or their equal in other notes or rests, in a measure. It is beat, and accented as the former.

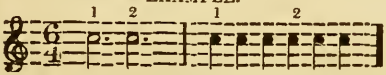
EXAMPLE.



Compound Common Time has two signs in common use:—

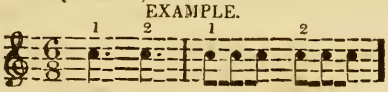
The first, $\frac{6}{4}$ { contains two dotted minims, or their equal in other notes or rests, in a measure. It has two motions, or beats, and is accented on the first and fourth parts of a measure.

EXAMPLE.



The second, $\frac{6}{8}$ { contains two dotted crotchets, or their equal in other notes or rests, in a measure. It is beat and accented, as the former.

EXAMPLE.



Compound Triple Time, has several signs; as $\frac{9}{4}$, $\frac{9}{8}$, $\frac{9}{16}$, &c.

They are found in the works of Correlli, Handel, and others; but seldom occur in modern music.

The semibreve (now the longest note in common use) is made the general standard of reckoning: therefore, when figures are employed as signs of time, those figures express the fractional parts of a semibreve contained in each measure: as $\frac{3}{4}$, three crotchets, or three fourths of a semibreve; $\frac{3}{8}$, three quavers, or three eights of a semibreve, &c.

A semibreve rest is used to fill a measure in all signs of time.

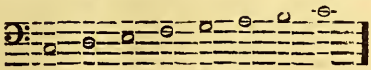
On the subject of beating time, Dr. Arnold makes the following remark:—"I am by no means an advocate for the smallest motion or gesticulation, either with the hand, foot, or head, when a performer once begins to play with any degree of exactness; but, at the commencement, it is absolutely necessary that the right hand should be taught to make the beats in every measure, till it becomes to the pupil what the pendulum is to the clock, which is to keep it regular and in exact motion."

OF THE DIATONIC SCALE AND MAJOR AND MINOR MODES.

The natural scale of music is called Diatonic, and is a gradual succession of eight regular sounds, including five whole tones and two semitones. The whole doctrine of melody or tune, depends on rightly understanding the application of the two semitones and their places in the scale. These vary according to the Mode.

There are two modes, Major and Minor. In the Major, the semitones are always found (ascending from the Tonic or Key note) between the third and fourth, and between the seventh and eighth notes. The only natural series of this Mode is that which commences with C.

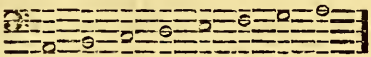
Example of the Diatonic Scale in the Major Mode of C.



Do, Re, Mi, Fa, Sol, La, Si, Do.

In the Minor, the semitones are found between the second and third, and between the fifth and sixth notes. The only natural series of this Mode is that which commences with A.

Example of the Diatonic Scale in the Minor Mode of A.

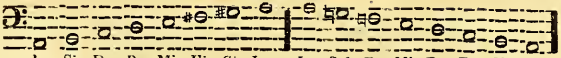


La, Si, Do, Re, Mi, Fa, Sol, La.

In the Major Mode the series of sounds are the same, both in ascending and descending; but in the Minor Mode the ascending scale and the descending scale differ. In the ascending scale of the Minor Mode, the seventh is raised a semitone as the proper Leading Note to the Octave. This leaves the interval, between the sixth and seventh, a tone and a half; but as the Diatonic Scale must consist of tones and semitones only, the sixth is also sharped, by which means this harsh Interval (the extreme sharp second) is avoided. Thus the ascending scale of the Minor Mode is artificial, and is formed with two notes altered from the Signature.

But in the descending scale the seventh is depressed a semitone to accommodate the sixth, and the natural scale of the Signature remains unaltered.

Example of the Ascending and Descending Scale in the Minor Mode.

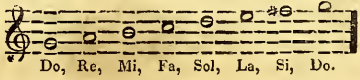


La, Si, Do, Re, Mi, *Fi*, *Si*, La. La, Sol, Fa, Mi, Re, Do, Si, La.

But the note which determines the Mode to be either Major or Minor, and which constitutes the principal difference between the two, is the *Third*. By the arrangement of the Semitones in the two Modes, it is evident that the third of the Major Mode, as from *Do* to *Mi*, is comparatively great, and the third of the Minor Mode, as from *La* to *Do*, is of course comparatively small; the former consisting of two tones, and the latter consisting of one tone and one semitone: and it is chiefly to this difference of the *third* in the two Modes, that we are to attribute the effect peculiar to each; the Major Mode being cheerful and vigorous, and the Minor Mode being plaintive and languid.

As these two series of tones and semitones form the constituent characteristics of the two modes, Major and Minor, it follows that upon whatever note or pitch either of these series begins, the same proportion and order of Intervals must be strictly observed. Hence the utility of flats and sharps. If, for instance, we begin with G, instead of C, and from it form the Diatonic Scale in the Major Mode, the seventh, or F, will require to be raised, by a sharp, one semitone.

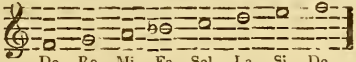
Example of the Diatonic Scale in the Key of G Major.



Do, Re, Mi, Fa, Sol, La, Si, Do.

Or if we begin with F, and from it form the Diatonic Scale in the Major Mode, the fourth, or B, will require to be depressed, by a flat, one semitone.

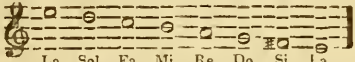
Example of the Diatonic Scale in the Key of F Major.



Do, Re, Mi, Fa, Sol, La, Si, Do.

Or if we begin with E, instead of A, and from it form the Diatonic Scale in the Minor Mode, the second, or F, will require to be raised, by a sharp, one semitone.

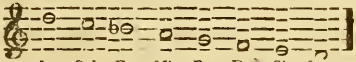
Example of the Diatonic Scale in the Key of E Minor.



La, Sol, Fa, Mi, Re, Do, Si, La.

Or if we begin with D, and from it form the Diatonic Scale, in the Minor Mode, the sixth, or B, will require to be depressed, by a flat, one semitone.

Example of the Diatonic Scale in the Key of D Minor.



La, Sol, Fa, Mi, Re, Do, Si, La.

When the Major and Minor Mode agree with respect to their Signature, they are denominated Relatives: thus, C Major is the Relative to A Minor; A Minor is the Relative to C Major; G Major is the Relative to E Minor; E Minor is the Relative to G Major, &c.

The Relative Minor to any Major Key is its sixth above, or its third below; and the Relative Major to any Minor Key is its third above, or its sixth below.

OF THE QUALITIES OF THE SEVERAL NOTES WHICH COMPOSE THE DIATONIC SCALE.

The seven notes (for the eighth is but a repetition of the first) which form the Diatonic Scale, in either Mode, are known by the following technical appellations, which are descriptive of their peculiar character and relative situation, viz.

The *first*, or *Key Note*, is called the Tonic, because it regulates the tune of the Octave, and upon it all the other notes depend.

The *second* is called the Supertonic, from its being the next above the Tonic.

The *third* is called the Mediant, from its being midway between the Tonic and the Dominant. It is the most important note in the Diatonic Scale, since upon it depends the nature of the Mode.

The *fourth* is called the Subdominant, from its sustaining the same relation to the Octave, which the Dominant sustains to the Tonic; being a fifth from the Octave, as the Dominant is a fifth from the Tonic.

The *fifth* is called the Dominant, from its importance in the Scale, and its immediate connexion with the Tonic.

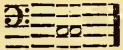
The *sixth* is called the Submediant, from its being midway between the Tonic and the Subdominant.

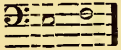
The *seventh* is called the Subtonic, or Leading Note, from its being immediately beneath the Octave, and because upon hearing it the ear naturally anticipates the Tonic.

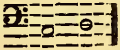
The last note in the Base is always the Tonic; if it be *Do* it is the Major Mode, if it be *La* it is the Minor Mode. The Major Tonic is always the first degree above the last sharp, or the third degree below the last flat, of the Signature. The Minor Tonic is always the first degree below the last sharp, or the second degree above the last flat, of the Signature.

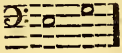
OF DIATONIC INTERVALS AND THEIR INVERSION.

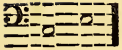
By the unequal division of the Diatonic Scale, (which consists of tones and semitones,) fourteen Intervals are formed, which are as follows, viz:

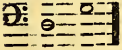
Unison. This cannot properly be called an Interval, although in composition it is considered and treated as such; as C, C } Ex. 

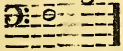
Minor Second; as from E to F, consisting of one semitone. } Ex. 

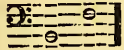
Major Second; as from C to D, consisting of one tone. } Ex. 

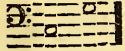
Minor Third; (called also the *flat third* or *lesser third;*) as from E to G, consisting of one tone and one semitone. } Ex. 

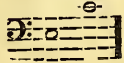
Major Third; (called also *sharp third* or *greater third;*) as from C to E, consisting of two tones. } Ex. 

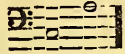
Perfect Fourth; as from D to G, consisting of two tones and one semitone. } Ex. 

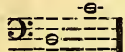
Sharp Fourth; (called also *Tritonus;*) as from F to B, consisting of three tones. } Ex. 

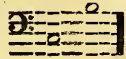
Flat Fifth; (called also *imperfect* or *false fifth;*) as from B to F, consisting of two tones and two semitones. } Ex. 

Perfect Fifth; as from C to G, consisting of three tones and one semitone. } Ex. 

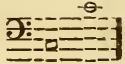
Minor Sixth; as from E to C, consisting of three tones and two semitones. } Ex. 

Major Sixth; as from C to A, consisting of four tones and one semitone. } Ex. 

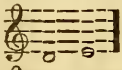
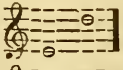
Minor Seventh; (called also *flat seventh;*) as from D to C, consisting of four tones and two semitones. } Ex. 

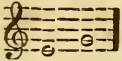
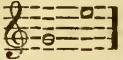
Major Seventh; (called also *sharp seventh;*) as from C to B, consisting of five tones and one semitone. } Ex. 

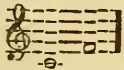
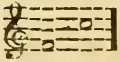
Octave; as from C to C, consisting of five tones and two semitones. Ex.

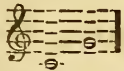
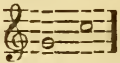


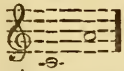
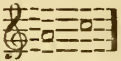
When the lowest note of an Interval is placed an Octave higher, or when the highest note of an Interval is placed an Octave lower, such change is called *Inversion*. Thus by inversion a

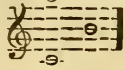
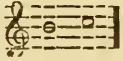
Second  becomes a Seventh,  a

Third  becomes a Sixth,  a

Fourth  becomes a Fifth,  a

Fifth  becomes a Fourth,  a

Sixth  becomes a Third,  and a

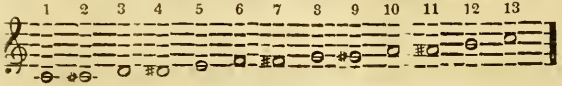
Seventh  becomes a Second, 

The Diatonic Intervals are either Consonant or Dissonant. The Octave, Fifth, Fourth, Thirds, and Sixths, being agreeable to the ear are called Consonant; and the Seconds, Sevenths, and Sharp Fourth being less pleasing are called Dissonant.

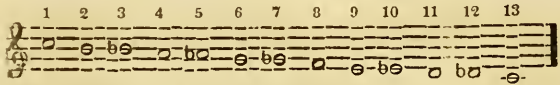
OF THE CHROMATIC SCALE, CHROMATIC INTERVALS, &c.

By a division of the Diatonic Scale, ascending by sharps, and descending by flats, a scale is formed of Semitones only, which is called Chromatic.

Example of the Chromatic Scale ascending by sharps.



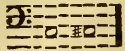
Example of the Chromatic Scale descending by flats.



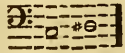
Here we have twelve distinct sounds, from each of which as a Tonic, by the use of flats or sharps, we may form the Diatonic Scale in either mode.

From this Scale are also derived the following Chromatic Intervals, viz:

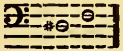
Extreme sharp, or Superfluous, Unison; as from C to C♯. Ex.



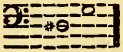
Extreme sharp, or Superfluous, Second; as from C to D♯. Ex.



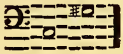
Extreme flat, or Diminished, Third; as from D♯ to F. } Ex.



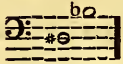
Extreme flat, or Diminished, Fourth; as from D♯ to G. } Ex.



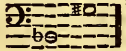
Extreme sharp, or Superfluous, Fifth; as from C to G♯. } Ex.



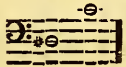
Extreme flat, or Diminished, Sixth; as from D♯ to B♭. } Ex.



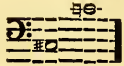
Extreme sharp, or Superfluous, Sixth; as from B♭ to G♯. } Ex.



Extreme flat, or Diminished, Seventh; as from D♯ to C. } Ex.



Extreme flat, or Diminished, Octave; as from C♯ to C. } Ex.

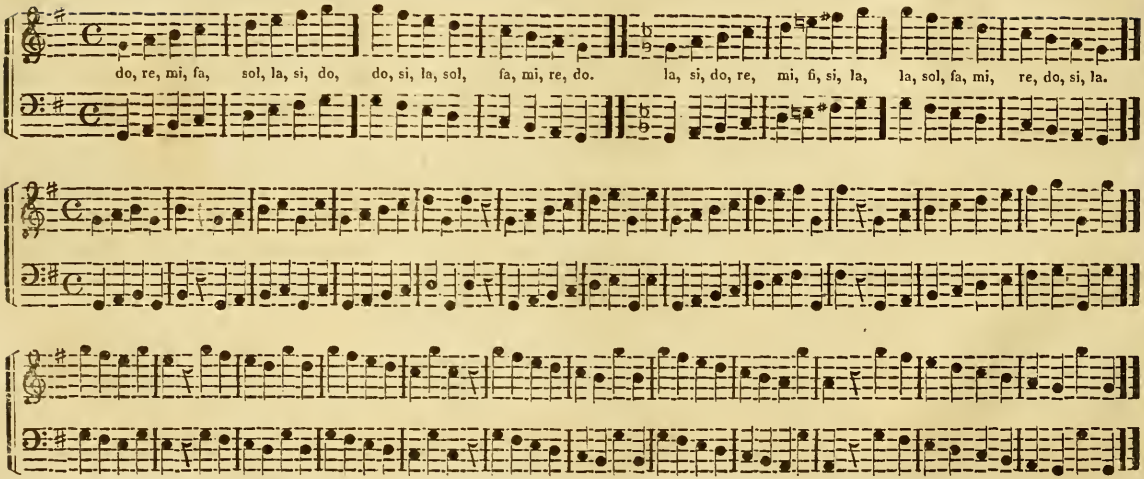


The Scale is also subdivided into smaller intervals called *Dieses*, or *Quarter tones*, as from C♯ to D♭, or from G♯ to A♭, &c. and thus divided, it is called the Enharmonic Scale. These distinctions, however, although theoretically important, are of little practical utility; since upon keyed instruments, as the Organ, or Piano Forte, the extreme sharp second, is the same as the Minor third; the extreme flat third is the same as the Major second, &c.—and the same key is used for C♯ and D♭—for G♯ and A♭, &c.

It is believed that, with the assistance of a judicious instructor, the foregoing principles will be sufficient for all the purposes of vocal performance. To such as wish to become acquainted with the Theory of Music, Callcott's Musical Grammar, Kollman's Essay on Musical Harmony, and the articles on Music in Rees' Cyclopedia, are recommended as the best works which have been published in this country.

LESSONS FOR THE EXERCISE OF THE VOICE.

G Major ascending and descending. *G Minor ascending and descending.*



EXPLANATION OF MUSICAL TERMS.

A, signifies in, for, at, with, &c.
Adagio, (*or Ado.*) signifies the slowest time.
Ad libitum, as you please.
Affettuoso, tender and affecting.
Air, the leading part.
Allegretto, a little brisk.
Allegro, (*or Allo.*) brisk.
Alto, (*or Counter Tenor*,) that part which lies between the Treble and Tenor.
Amoroso, in a soft and delicate style.
Andante, rather slow and distinct.
Andantino, somewhat quicker than *Andante*.
Animated, with spirit and boldness.
Anthem, a composition for vocal music, the words of which are generally selected from the Psalms, and used in divine service.
Ardito, bold and energetic.
Assai, generally used with other words, to express an increase, or diminution of the time of any composition; as, *Adagio assai*, more slow; *Allegro assai*, more quick.
Base, the lowest part in a harmony.
Brilliante, signifies that the movement is to be performed in a gay, showy and sparkling style.
Canon, a vocal composition, in two or more parts, so constructed as to form a perpetual fugue.
Cantabile, in a graceful, elegant and melodious style
Canto, (*or Cantus*,) the Treble.
Chorus, signifies that all the voices sing on their respective parts.
Con, with; as *Con Spirito*, with spirit.
Crescendo, (*or Cres.*) to increase the sound.
Da Capo, (*or D. C.*) to return, and end with the first strain.
Diminuendo, to diminish the sound.
Dolce, sweet and soft.
Duo, (*or Duetto*,) two; as two voices or instruments.
E, and; as *Moderato é Maestoso*, moderate and majestic.
Expressione, an expressive manner.
Expressivo, with expression.
Forte, (*or For. or F.*) loud.
Fortissimo, (*or F. F.*) very loud.
Forzando, (*or fz.*) implies that the notes over which it is placed is to be struck with particular force and held on.
Fugue, a piece in which one or more parts lead, and the rest follow in regular intervals.
Giusto, in an equal, steady and just time.
Grave, (*or Gravemente*,) denoting a time slower than *Largo*, but not so slow as *Adagio*.
Grazioso, a smooth, flowing and graceful style.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Lamentevole, denotes that the movement over which it is placed is to be sung in a melancholy style.
Legato, signifies that the notes of the passage are to be performed in a close, smooth and gliding manner.
Lento, very slow.
Maestoso, with majesty.
Moderato, moderately.
Mezzo, half, middle, mean.
Mezzo Forte, moderately loud.
Mezzo Piano, rather soft.
Perdendosi, signifies a gradual decreasing of time to the last note; and a diminishing of tone, till entirely lost.
Piano, (*or Pia.*) soft.
Pianissimo, (*or P. P.*) very soft.
Poco, little; as *Poco piu lento*, a little slower; *Poco piu allegro*, a little quicker.
Quartetto, four voices, or instruments.
Quintetto, Five voices, or instruments.
Sempre, always, throughout; as *Sempre piano*, soft throughout.
Siciliano, a composition of $\frac{6}{4}$ or $\frac{6}{8}$, to be performed slowly and gracefully.
Solo, for a single voice, or instrument.
Soprano, the Treble or higher voice part.
Sostenuto, a word implying that the notes are to be sustained, or held on to the extremity of their lengths.
Spirituoso, (*or Con Spirito*,) with spirit.
Staccato, notes to be staccated, must not be slurred, but performed in a distinct manner.
Symphony, a passage for instruments.
Tasto, no chords.
Tempo, time.
Trio, three voices or instruments.
Tutti, all; a word used in contradistinction to *Solo*.
Verse, one voice to a part.
Vivace, in a brisk and animated style.

THE

BOSTON HANDEL AND HAYDN SOCIETY

COLLECTION OF CHURCH MUSIC.

Maelzel's Metronome.
♩ 66.

OLD HUNDRED. L. M. Martin Luther.

Maestoso.

Tenor.

Alto.

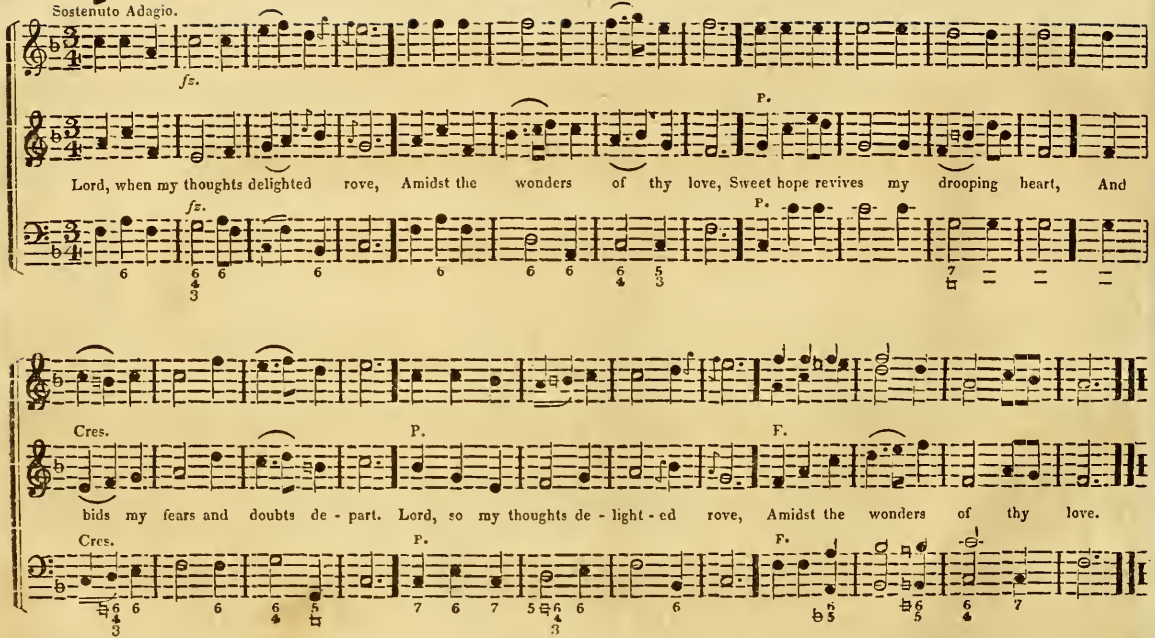
Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

Treble or Air.

Base.

6 5♯6 8 7 5 6 5 6 7♯6 6

80. **OWENS.** L. M. 6 lines. Mozart.



Andante.

P.

Soon as the morn sa - lutes your eyes, And, from sweet sleep, re - fresh'd you rise, Think on the Au - thor of the light,

P.

F.

And praise him for the glo-rious sight! His mer - cy in - fi - nite a - dore, His good - ness in - fi - nite im-plore.

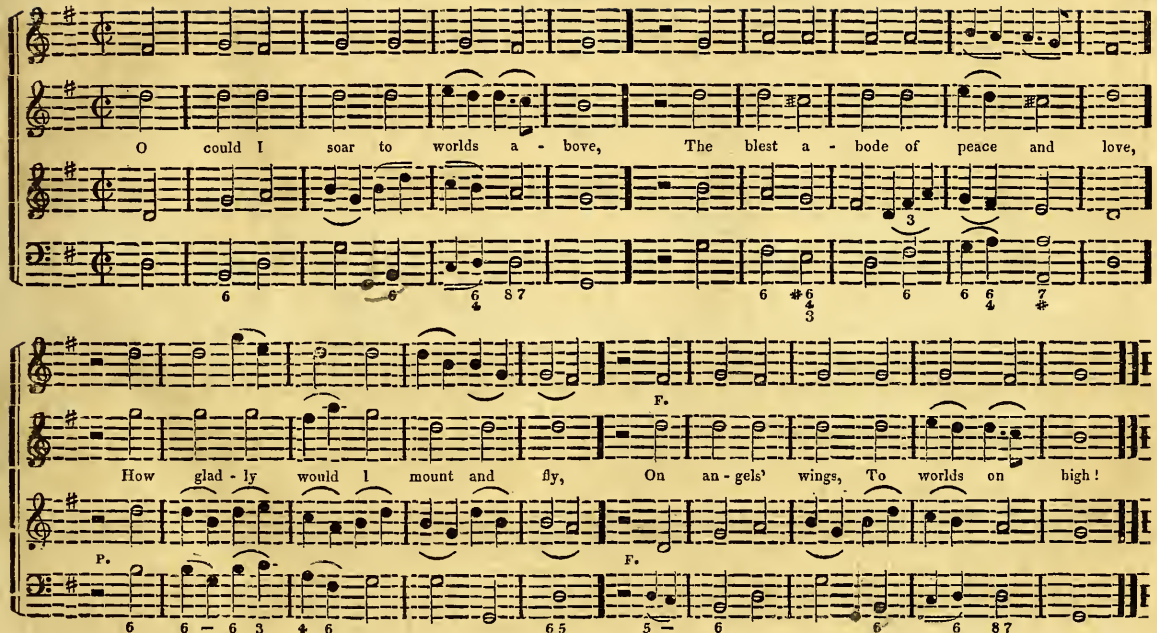
F.

84. **ANGELS HYMN. L. M.** Tansur.

High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' ev'ry cloud, That veils and darkens thy designs.

69. **VIENNA. L. M.** Beethoven.

The rising morn, the closing day, Repeat thy praise with grateful voice; In both their turns thy pow'r display, And, laden with thy gifts rejoice.


O could I soar to worlds a - bove, The blest a - bode of peace and love,
How glad - ly would I mount and fly, On an - gels' wings, To worlds on high!
F.
P.
F.

St. PETER's. L. M.

Harwood.

To God the great, the ev - er blest, Let songs of hon - our be ad - drest;

P. F.

His mer - cy firm for - ev - er stands, Give him the thanks his love de - mands.

P. F.

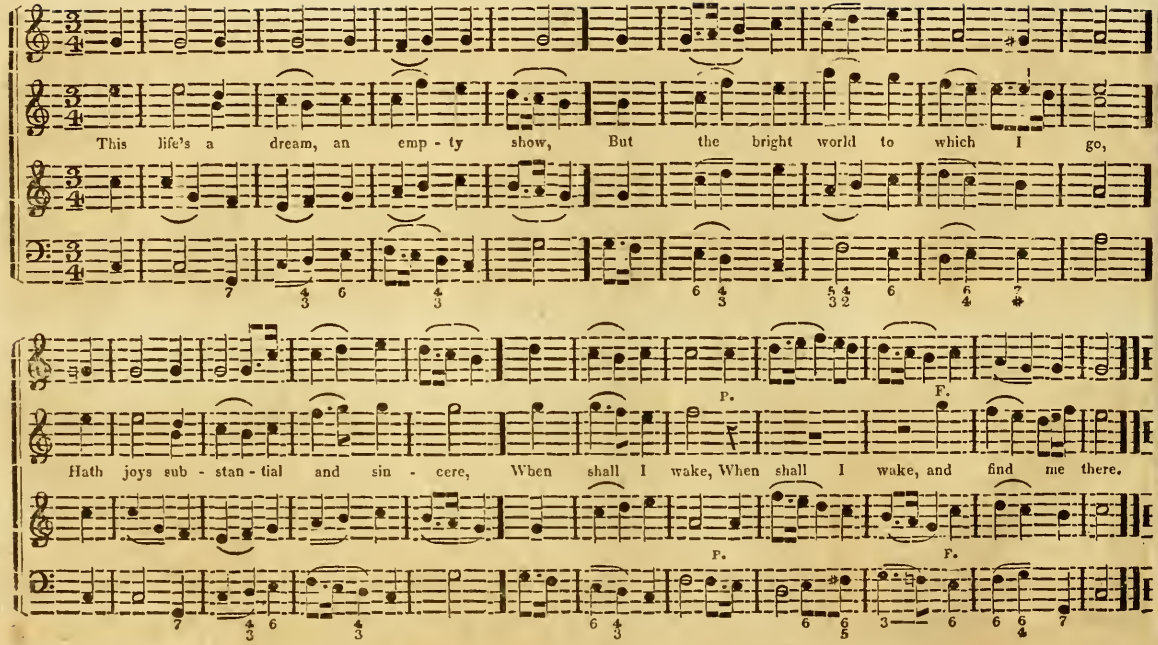
80. **BOWEN.** L. M. Haydn.

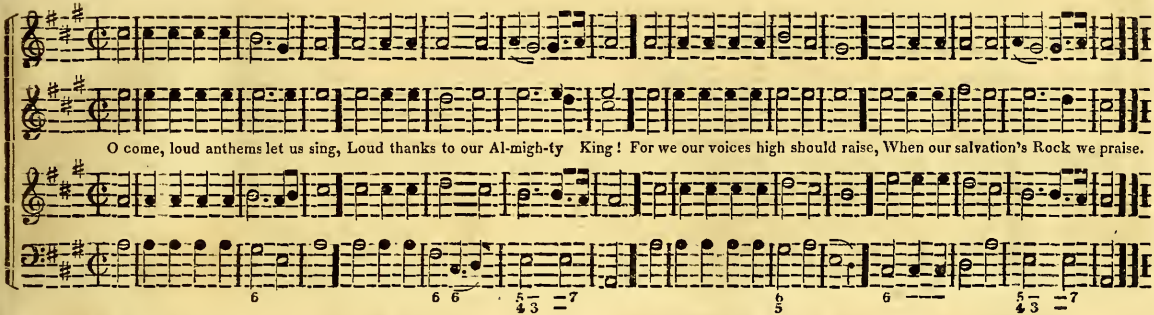
Legato.

Up to the fields where angels lie, And living waters gent - ly roll; Fain would my thoughts ascend on high, But sin hangs heavy on my soul.

84. **WINCHESTER.** L. M. Dr. Croft.

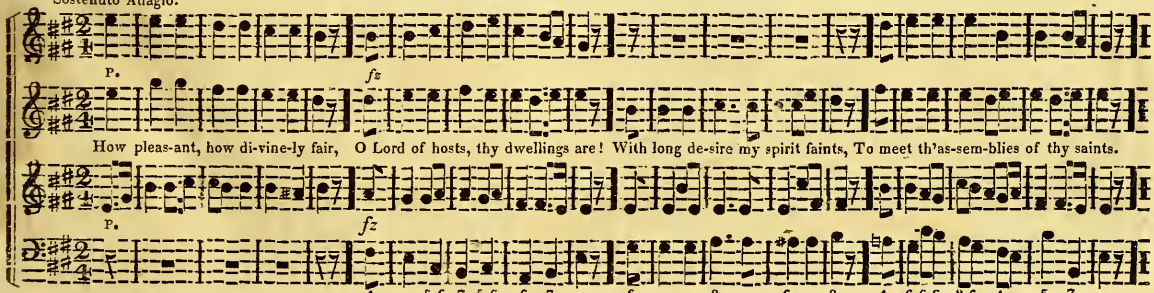
My God, accept my early vows, Like morning incense, in thy house; And let my nightly worship rise, Sweet as the ev'ning sac - ri - fice.


This life's a dream, an emp - ty show, But the bright world to which I go,
Hath joys sub - stan - tial and sin - cere, When shall I wake, When shall I wake, and find me there.



60. GARDNER. L. M. Viotti.

Sostenuto Adagio.



84. BATH. L. M.

Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

88. SEASONS. L. M. Pleyel.

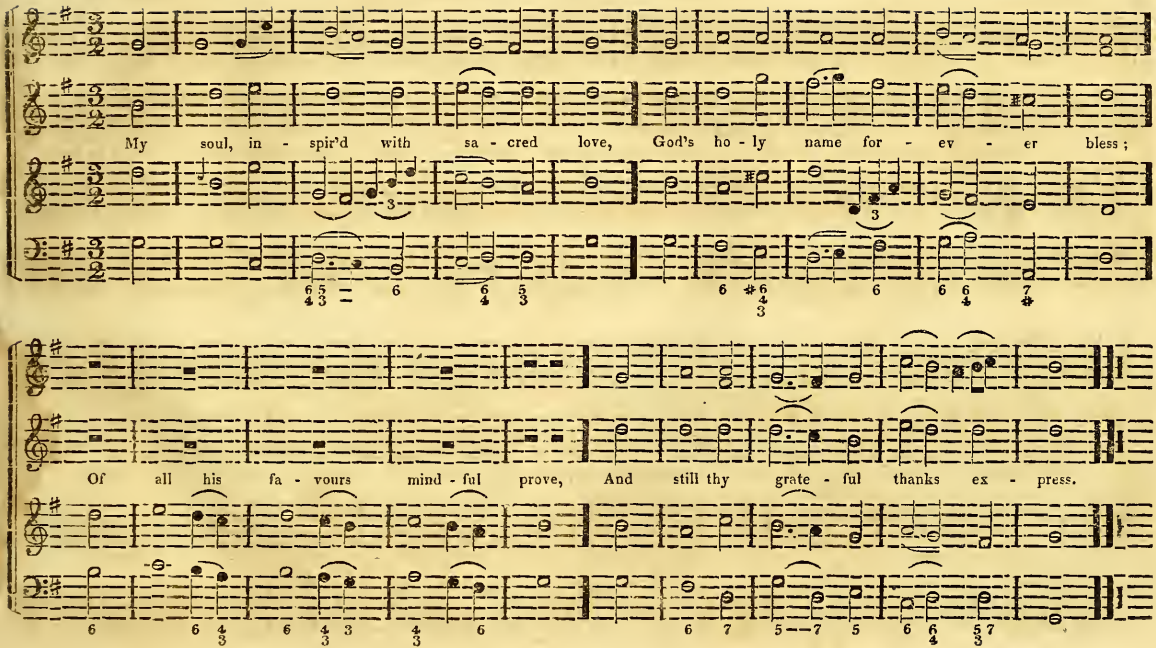
Dolce.

P. F.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around; And barren wilds thy praise declare, And vocal hills return the sound.

P. F.

Voice or Organ.


My soul, in - spir'd with sa - cred love, God's ho - ly name for - ev - er bless;
Of all his fa - vours mind - ful prove, And still thy grate - ful thanks ex - press.

69. POLAND. L. M. 6 lines. Wranizky.

Maestoso.

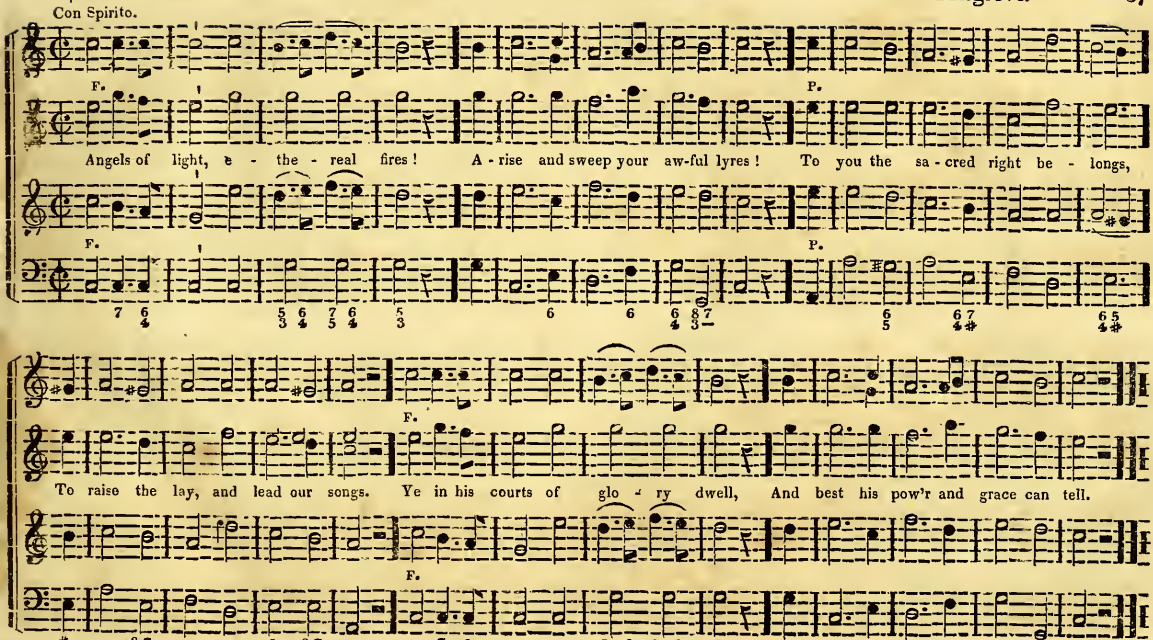
fz

O God, my strength, my soul's de - sire, To thee my heart and voice as - pire; For thou art good, as well as great,

fz

And mer - cy is thy judg-ment seat. O God, my King, with ho - ly fire, My heart and voice to thee as - pire.

fz


Con Spirito.
F.
P.
Angels of light, e - the - real fires! A - rise and sweep your aw-ful lyres! To you the sa - cred right be - longs,
F.
P.
F.
To raise the lay, and lead our songs. Ye in his courts of glo - ry dwell, And best his pow'r and grace can tell.
F.

88.

BRENTFORD. L. M.

F.

P. Second Treble. Alto.

Bu-ried in sha-dows of the night, We lie, till Christ re-stores the light. Wis-dom de-scends to heal the blind, And chase the dark-ness of the mind.

P. F.

Accompt. Voce.

84. Maestoso.

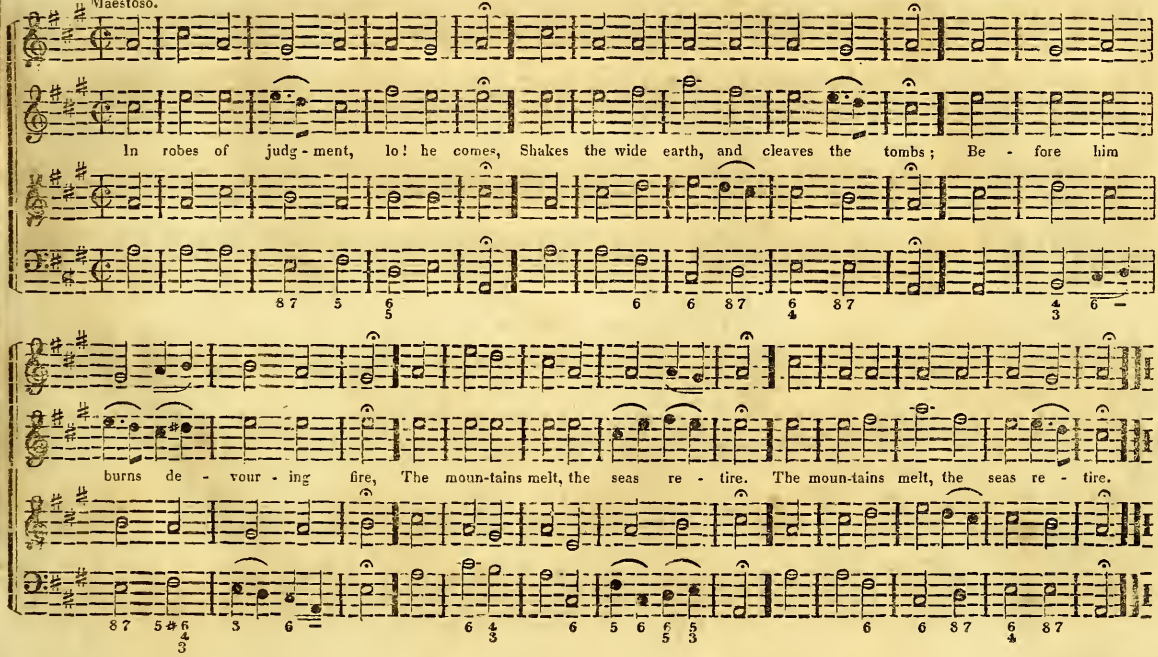
BLENDON. L. M.

Giardini.

Je-sus, my all, to heav'n is gone, He whom I fix my hopes up-on; His track I see, and I'll pursue The nar-row way, Till him I view.

66. MONMOUTH. L. M. Martin Luther.

Maestoso.



92.

PORTSMOUTH. L. M.

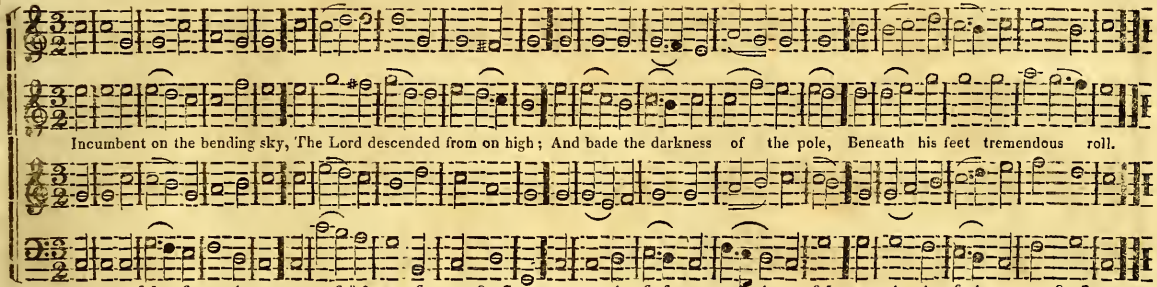
Gelineck.

Indulgent still to my request, How free thy tender mercies are! With full consent my thoughts attest, My gracious God, thy faithful care.

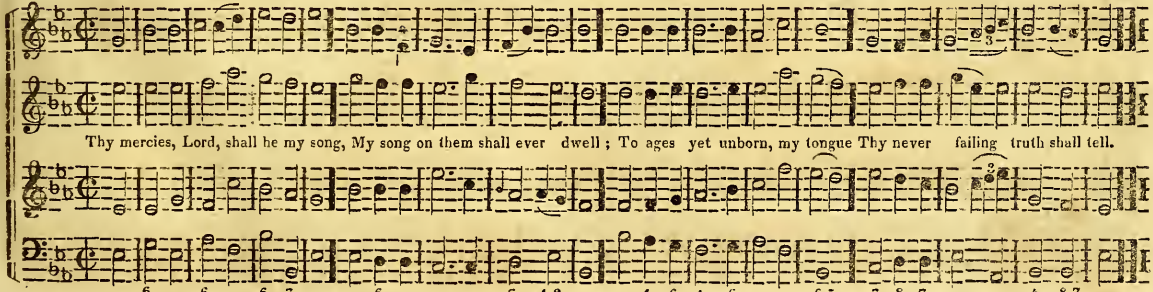
92.

ROTHWELL. L. M.

Praise ye the Lord, let praise employ, In his own courts, your songs of joy! The spacious firmament around, Shall echo back, Shall echo back the joyful sound.



80. NEW-MARKET. L. M. Dr. Wainwright.



92. **LUTON. L. M.**

With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.

88. **TRURO. L. M.** Dr. Charles Burney.

Now to the Lord a noble song, Awake, my soul, awake my tongue! Hosanna to th'Eternal name, And all his boundless love proclaim.

Dolce é legato.

There is a stream, whose gentle course Surrounds the cit - y of our God. There is a stream, whose gentle course

fz *fz* *fz*

Surrounds the cit - y of our God—A sac - red riv - er, from whose fount, The liv - ing wa - ters flow abroad.

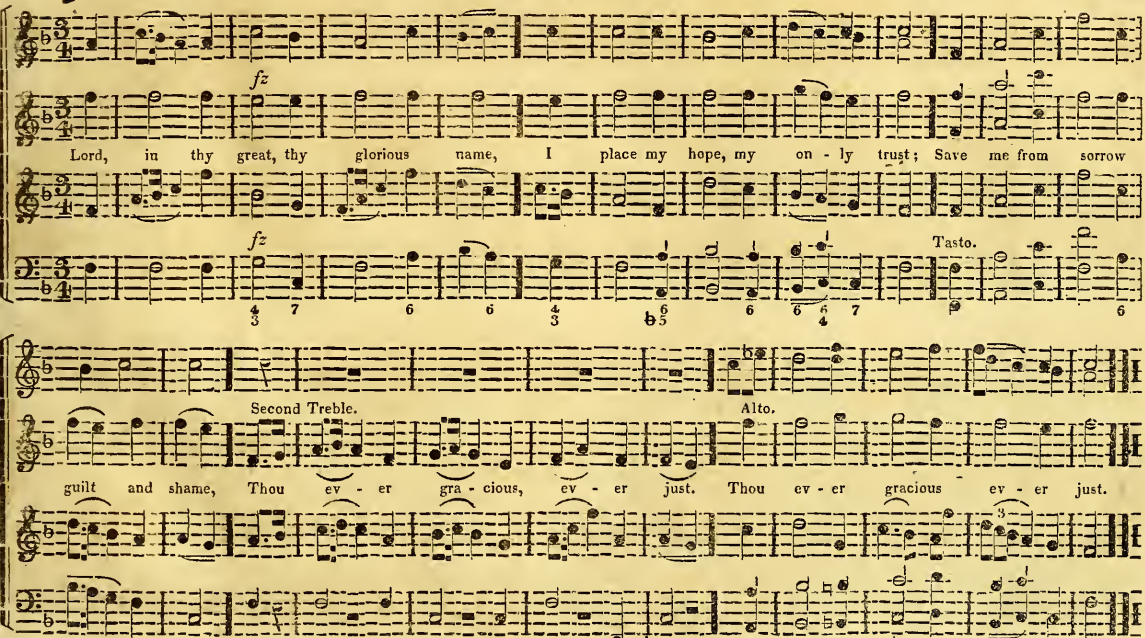
80. EVENING HYMN. L. M. Tallis.

Glo - ry to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, Beneath thine own Almighty wings!

80. GERMANY. L. M. Beethoven.

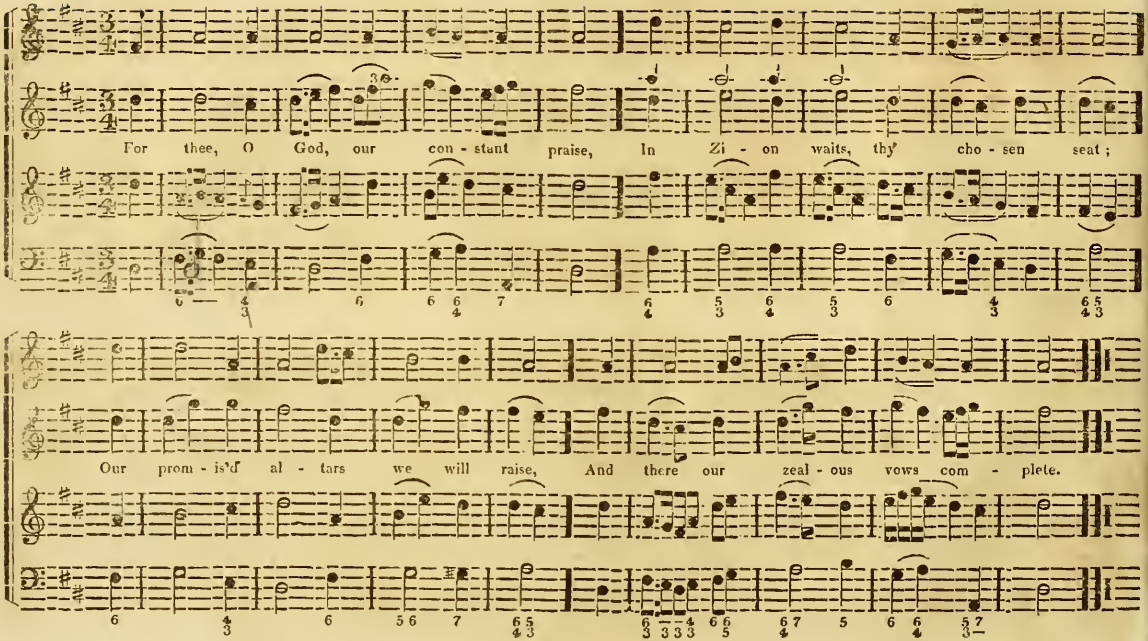
Adagio é sempre piano.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's voice to slumber calls, And silence reigns amid the spheres.


fz
Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow
fz
Tasto.
Second Treble.
Alto.
guilt and shame, Thou ev - er gra - cious, ev - er just. Thou ev - er gracious ev - er just.
Organ or Voice.

NEW SABBATH. L. M.

Isaac Smith.



66. MEDWAY. L. M.

Pergolesi.

Largo.

My God, permit me not to be, A stranger to myself and thee; Amidst ten thousand tho'ts I rove, Forgetful of my highest love.

80. ELLENTHORPE. L. M.

Linley.

Say, how may earth and heav'n unite? And how shall man with angels join? What link harmonious may be found, Discordant natures to combine.

Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join;—Music's the language of the sky.

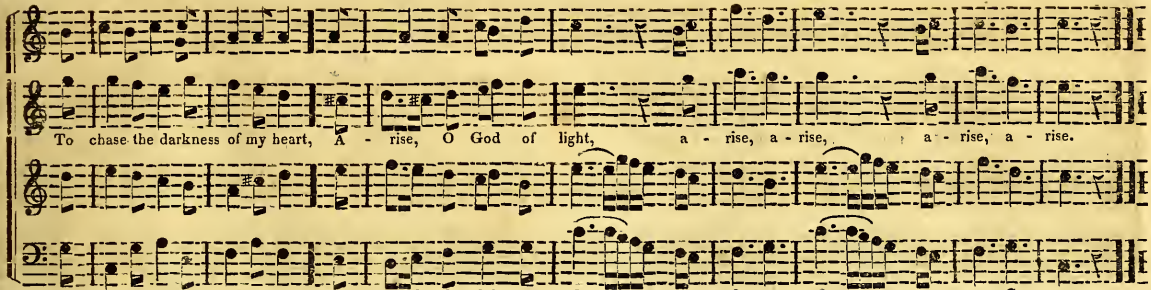
80.

Andantino.

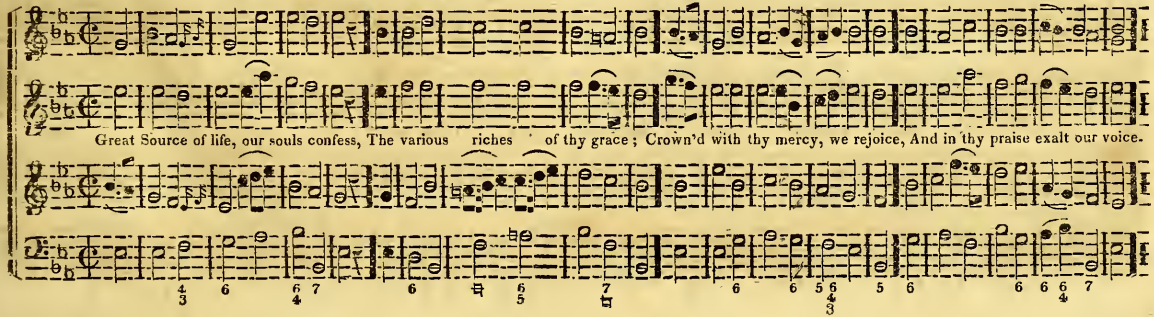
CAMDEN. L. M. 2 verses. Mozart.

The saffron tints of morn appear, And glow across the blushing east; The brilliant orb of day is near,

To dis - si - pate the ling'ring mist; And while his mantling splendors dart, Their radiance o'er the kindling skies,

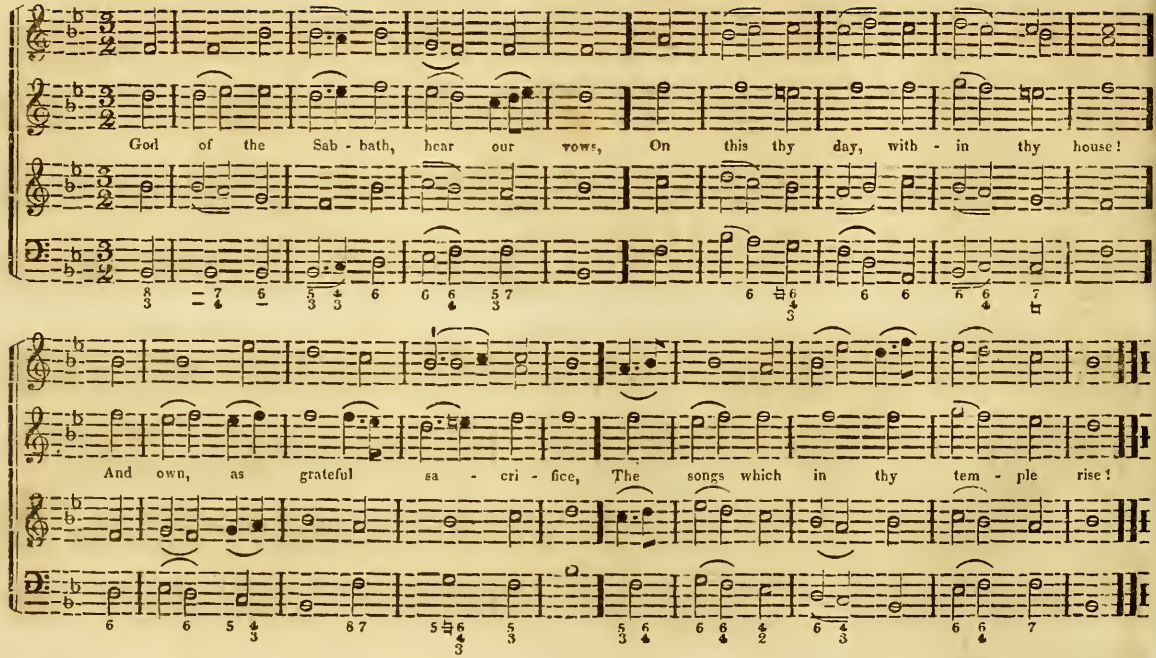


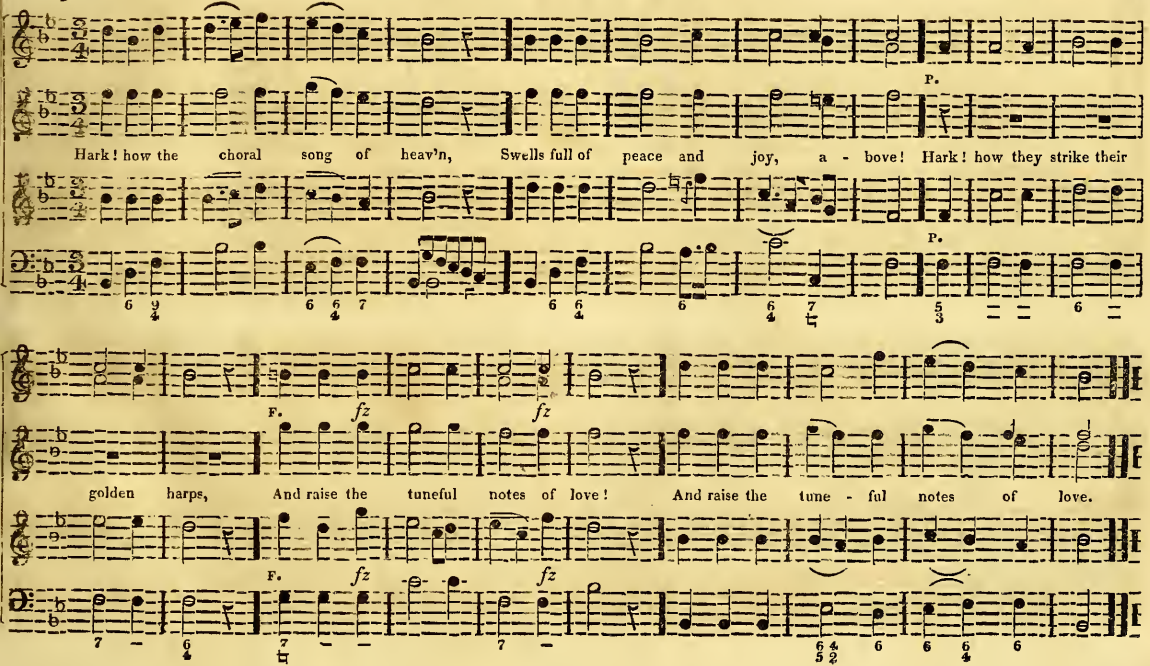
76. **St. PAUL's.** L. M. **Dr. Green.**



ALL SAINTS. L. M.

W. Knapp.




P.
Hark! how the choral song of heav'n, Swells full of peace and joy, a - bove! Hark! how they strike their
P.
F. fz fz
golden harps, And raise the tuneful notes of love! And raise the tune - ful notes of love.
F. fz fz

♩60. **WALTHAM.** L. M. 6 lines. **Beethoven.**

Cantabile é Sostenuto.

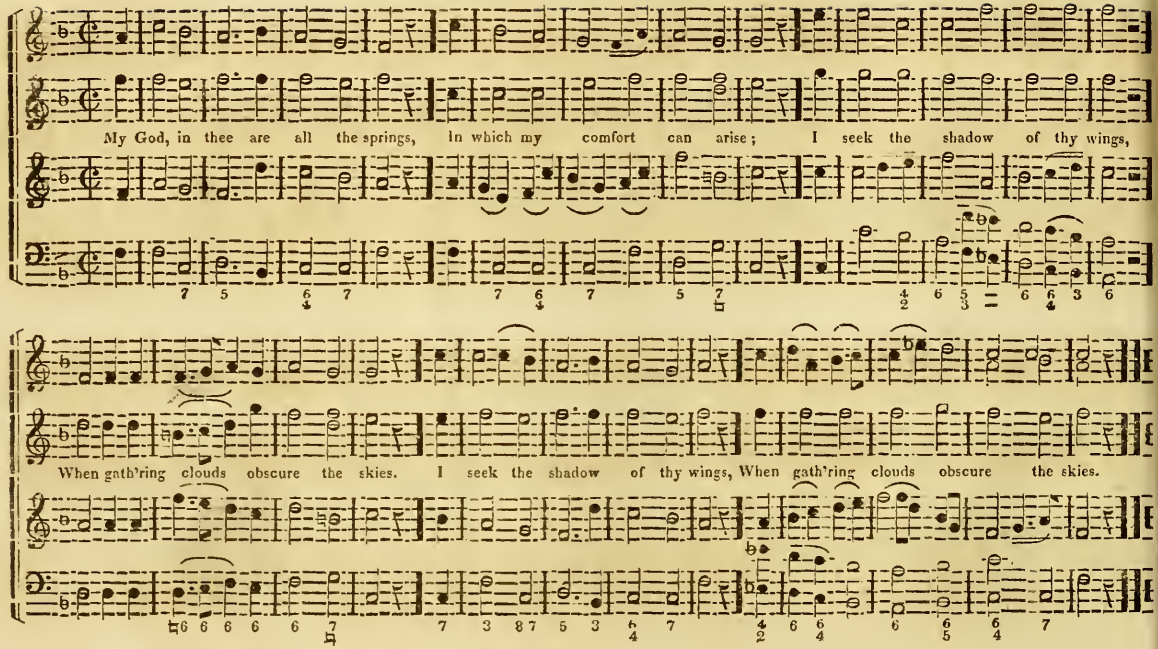
With ho-ly fear and hum-ble song, The dread-ful God, our souls a - dore; Rev'-rence and awe be-come the tongue That

speaks the ter-rors of his pow'r. Rev'-rence and awe be - come the tongue That speak the ter-rors of his pow'r.

Alto Dolce.

Lord, thou hast known my inmost mind, Thou dost my path and bed inclose; My wak-ing soul on thee relies,

On thee my sleeping thoughts repose: Where from thy presence can I fly, - - - - - Lord, ever present, ever nigh?


My God, in thee are all the springs, In which my comfort can arise; I seek the shadow of thy wings,
When gath'ring clouds obscure the skies. I seek the shadow of thy wings, When gath'ring clouds obscure the skies.

Alto. Fuge.

Treble. We bless the Lord, the Lord, the just, the good, Who fills our hearts with joy and food;

Base. We bless the Lord, we bless the Lord, the just, the good, Who fills our hearts with joy and food;

We bless the Lord, &c. 7 7 3 6 7 6 — 7 6 — 3
5 6 5 — 6
3 3 8

Who pours his blessings from the skies, And loads our days with rich sup - - plies.

Who pours his bless - - ings from the skies, And loads our days with rich sup - - plies.

Who pours, &c. 5 — 3 6 7 6 6 6 5 5 7
6 6 3 5 5 4 3 —
8

96. **EATON.** **L. M.** 6 lines. **Wyvill.**

Con spirito.

Second Treble.

P.

A - wake our souls, a - way our fears, Let ev'ry trembling thought be gone! A - wake, and run the heav'nly race,

P.

Alto.

F.

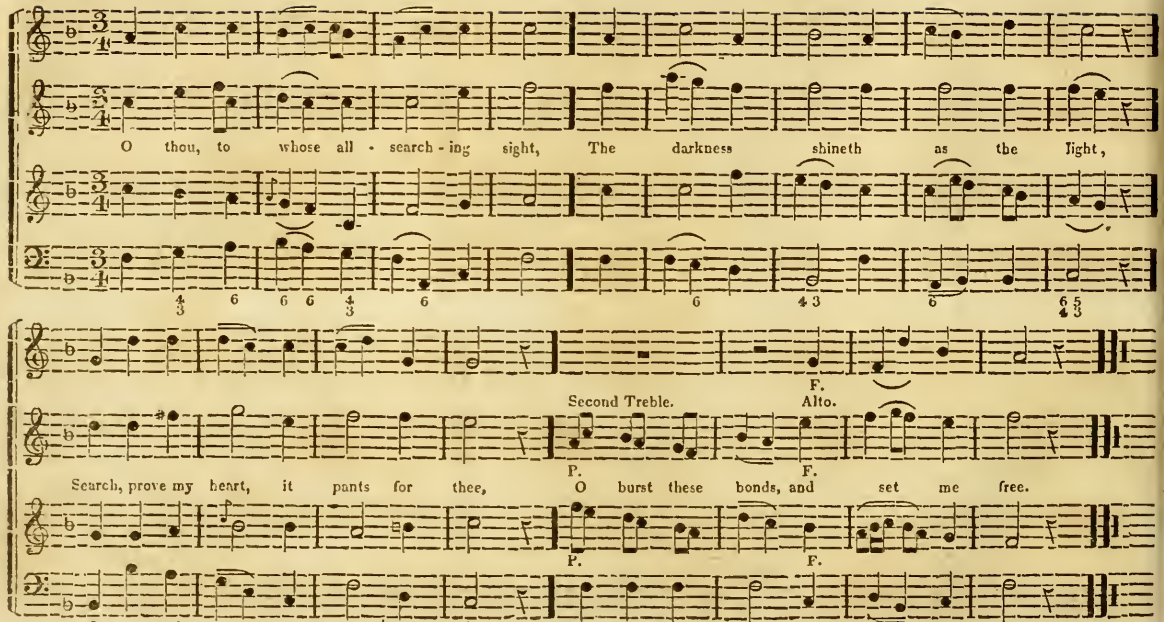
And put a cheerful courage on! Awake, and run the heav'nly race, And put a cheerful courage on!

F.

Amoroso.

Softly the shade of ev'ning falls, Sprinkling the earth with dewy tears; While nature's

voice to slumber calls, And silence reigns amid the spheres—a - mid the spheres.


O thou, to whose all - search - ing sight, The darkness shineth as the light,
Second Treble.
Alto.
Search, prove my heart, it pants for thee, O burst these bonds, and set me free.
Organ or Voice.

Second Treble. P. Alto. F.

At anchor laid, remote from home, Toiling I cry, sweet spirit come. Celestial breeze, no longer stay, But swell my sails, and speed my way.

F.

Organ or Voice.

66. DUKE STREET. L. M. J. Hatton.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around thee wait, Like chariots that attend thy state.

66. DRESDEN. L. M. 6 lines.

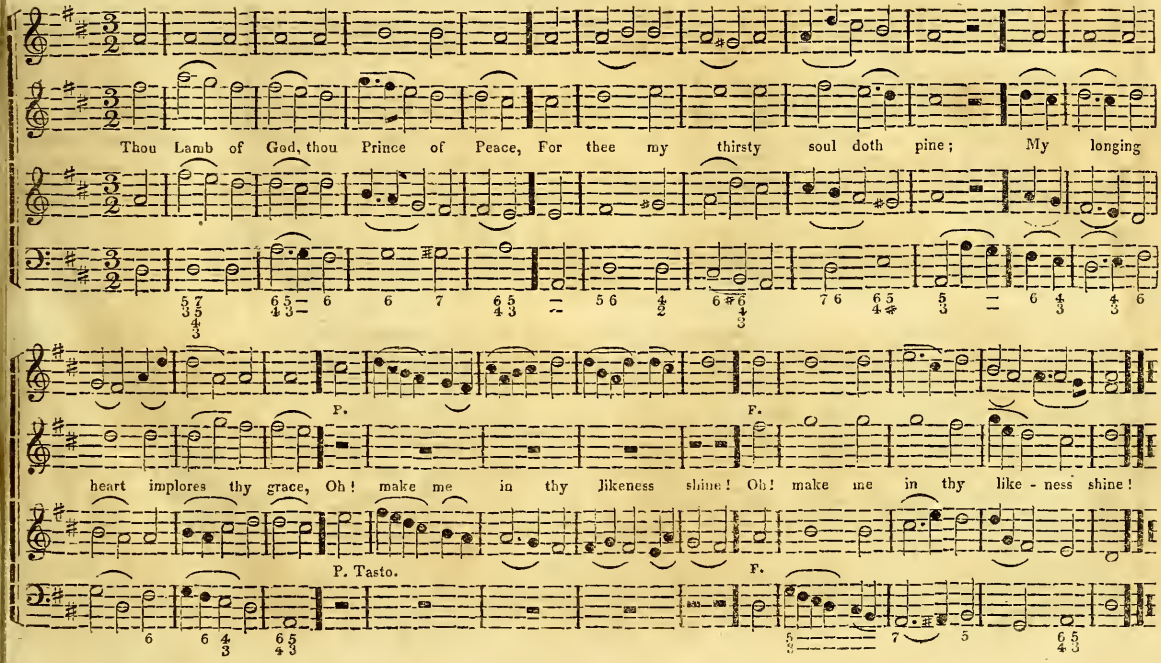
Fine. D. C.

Preserve me Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

Fine. D. C.

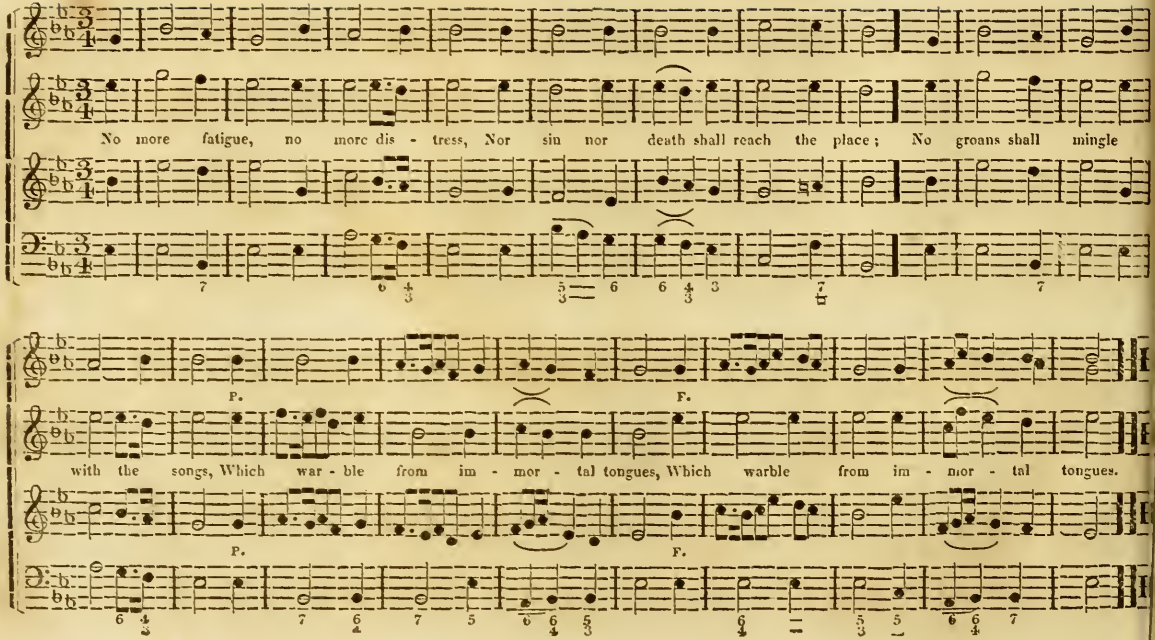
72. HAGUE. L. M. From the German, "Herr Jesu Christ dich zu uns wend."

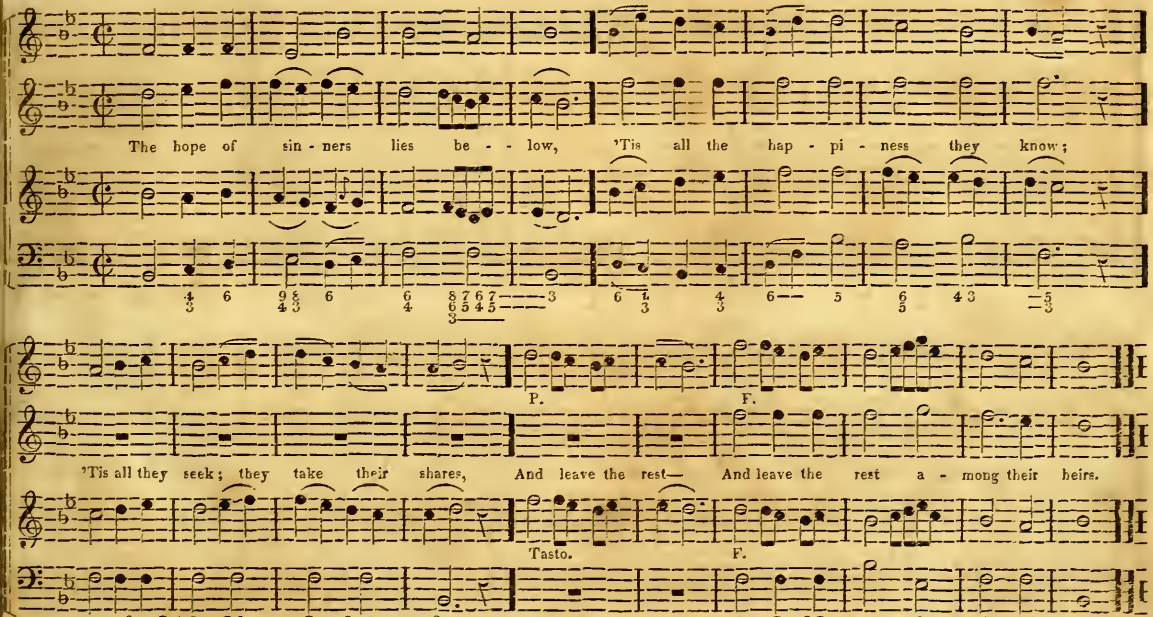
Through ev'ry age, e - ternal God, Thou art our rest, our safe abode; High was thy throne e'er heav'n was made, Or earth thy humble footstool laid.


Thou Lamb of God, thou Prince of Peace, For thee my thirsty soul doth pine; My longing
P.
F.
heart implores thy grace, Oh! make me in thy likeness shine! Oh! make me in thy like - ness shine!
P. Tasto.
F.

SURRY. L. M.

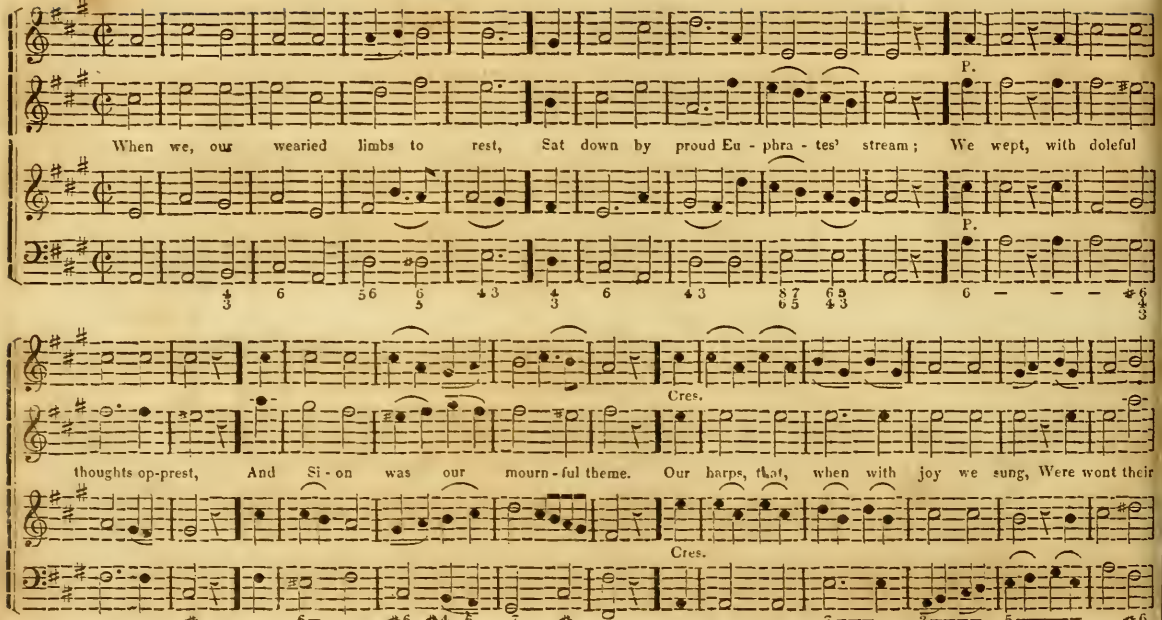
Costellow.

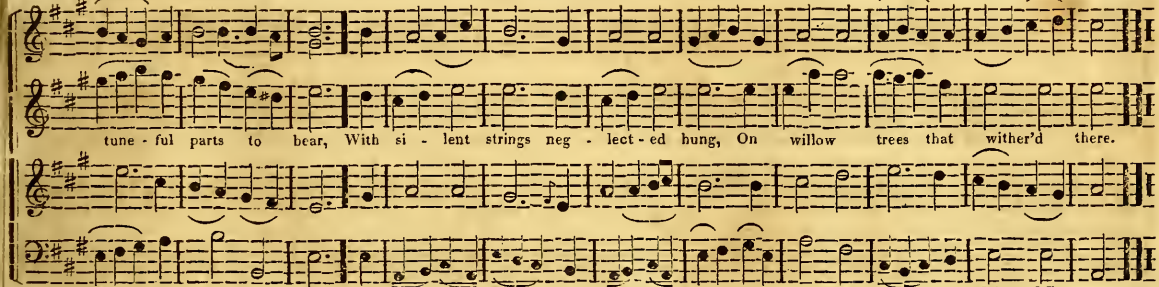



The hope of sin - ners lies be - - low, 'Tis all the hap - pi - ness they know;
P.
F.
'Tis all they seek; they take their shares, And leave the rest— And leave the rest a - mong their heirs.
Tasto.
F.

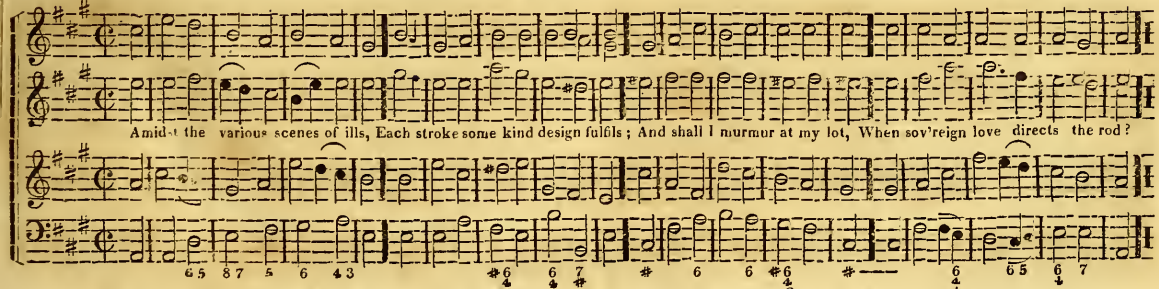
RICHMOND. L. M. 2 verses.

De La Main.





76. **NORFOLK.** L. M. **J. Ashton.**



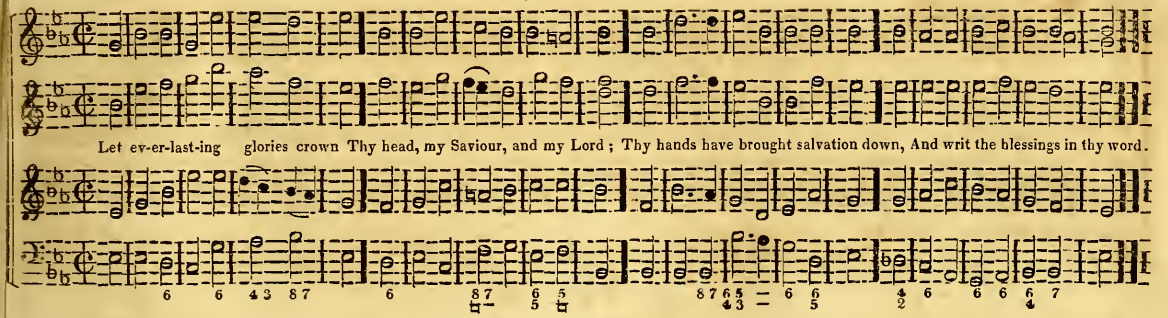
♩72. **St. ALBAN's.** L. M. Vincent Novello.

Sal-va-tion is for - ever nigh, The souls that fear and trust the Lord; And grace descending from on high, Fresh hopes of glory shall afford.

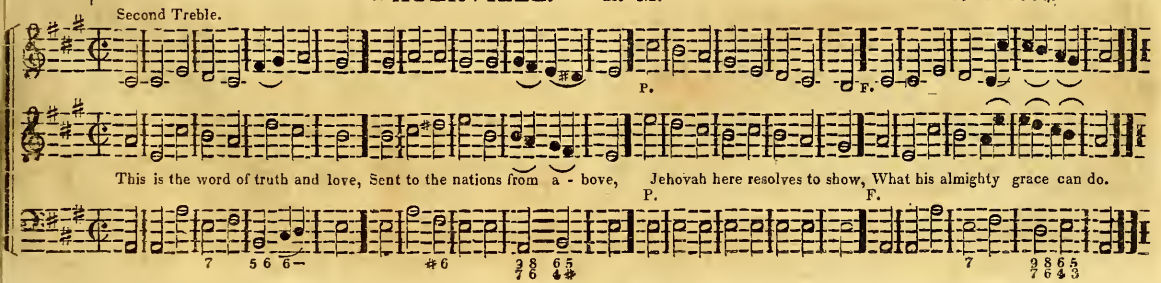
♩96. **St. OLAVES.** L. M. Hudson.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

72. **ASTOR.** L. M. J. McMurdie.



72. **WATERVILLE.** L. M. S. Webbe.



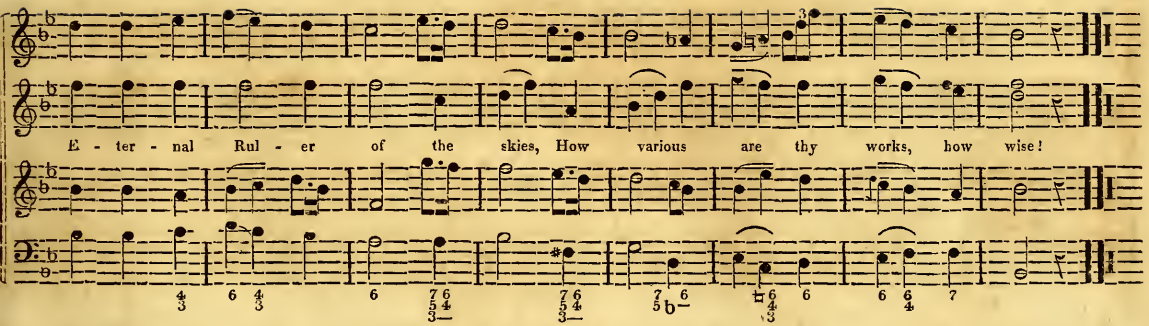
80. HAMDEN. L. M. 6 lines. Mozart.

Cantabile.

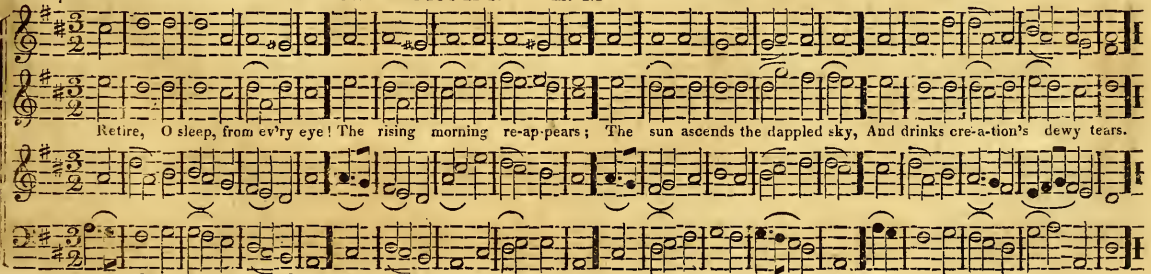
Eternal Rul - er of the skies, How various are thy works, how wise! How great the wonders

thou hast wrought, And deep be - yond all search of thought!

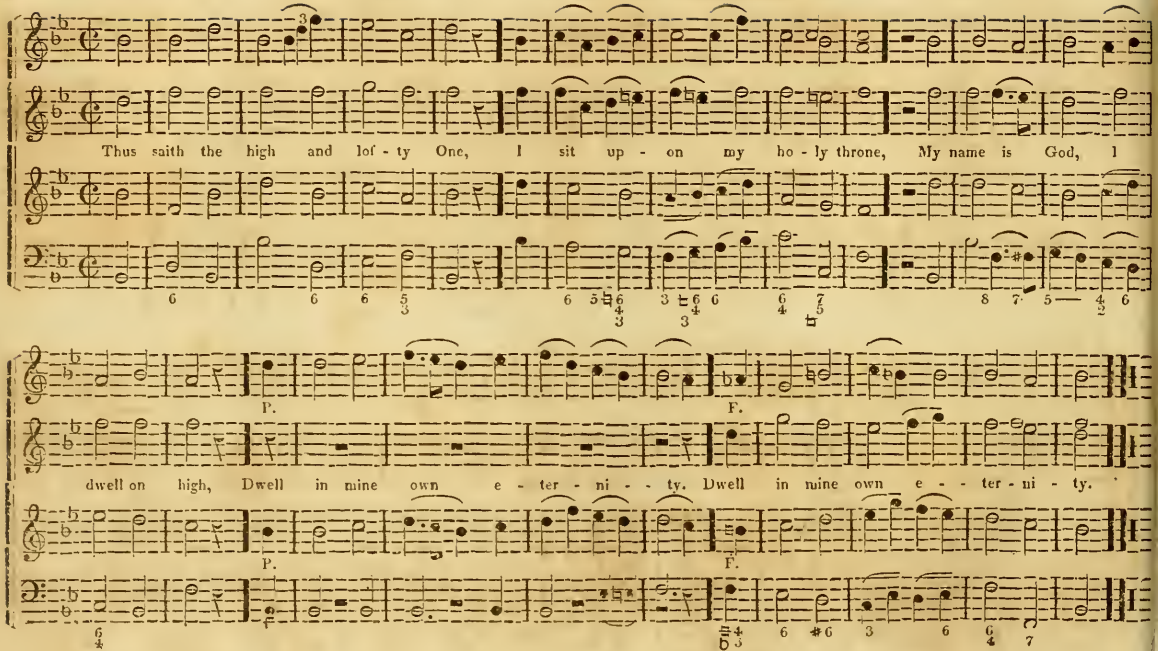
Organ.

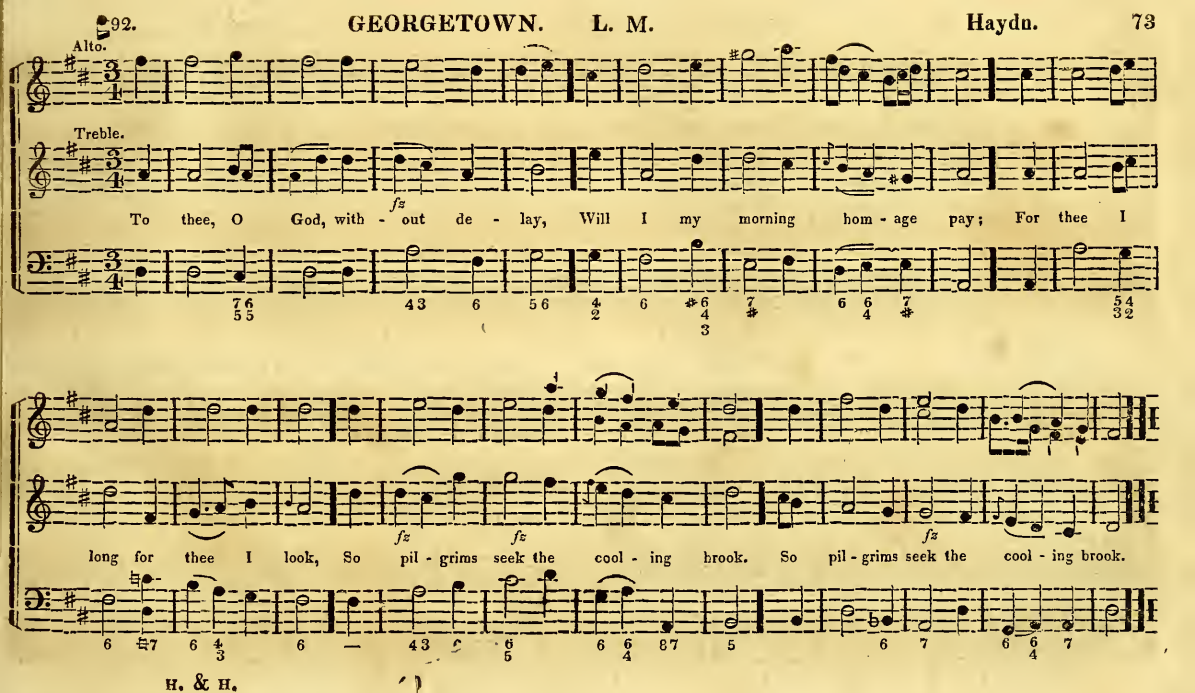


88. St. GEORGE's. L. M.



PROCTOR. L. M.


Thus saith the high and lof - ty One, I sit up - on my ho - ly throne, My name is God, I
P.
F.
dwell on high, Dwell in mine own e - ter - ni - - ty. Dwell in mine own e - - ter - ni - ty.
P.
F.


Alto.
Treble.
fz
To thee, O God, with - out de - lay, Will I my morning hom - age pay; For thee I
long for thee I look, So pil - grims seek the cool - ing brook. So pil - grims seek the cool - ing brook.

H. & H.

80. CROMER. L. M. George E. Williams.

Praise to thy name, eternal God! For all the grace thou shed'st abroad; For all thine influence from above, To warm our souls with sacred love.

76. SEMLEY. L. M. F. Barthelemon.

Great God! to thee my ev'ning song With humble grat - i - tude I raise; O let thy mercy tune my tongue, And fill my heart with lively praise.

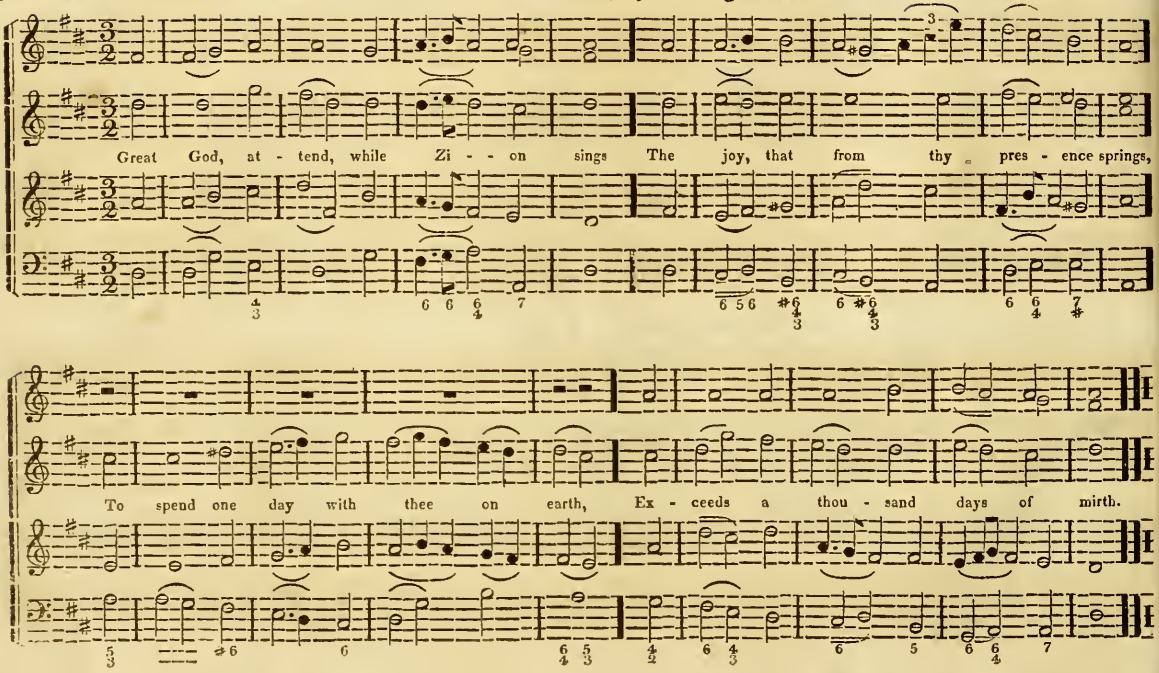
84. **ANDOVER. L. M.** L. Mason.

Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where thy great Captain—Saviour's gone.

88. **CHARLESTON. L. M.** R. Cook.

From vocal air and concave skies, Let wafted hal - le - lu - jahs sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

EMSWORTH. L. M. or 10s, by omitting the slurs. T. Bennett.



72. **TRENTON. L. M.** Wm. Shield.

Maestoso.

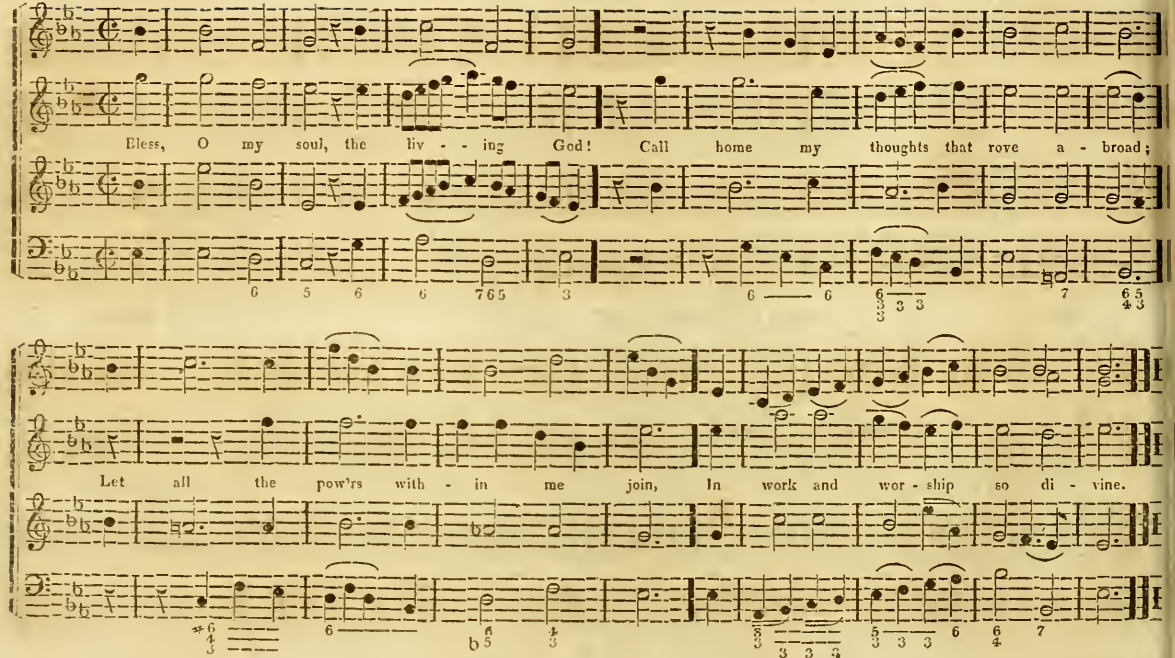
Stand up, my soul, shake off thy fears, And gird the gospel armour on; March to the gates of endless joy, Where thy great Captain—Saviour's gone.

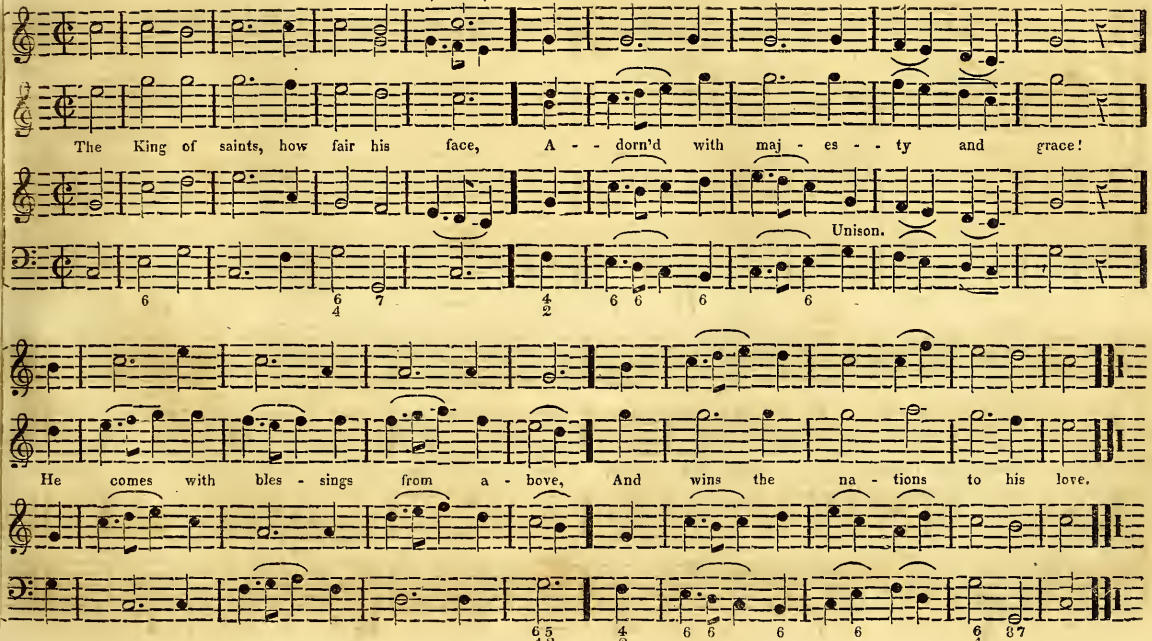
72. **CHAPEL STREET. L. M.** Wm. Mather.

Second Treble. P. Alto. F.

E - ter - nal Source of ev'ry joy, Well may thy praise our lips employ; While in thy temple we appear, Thy goodness crowns the circling year.

P. F.


Bless, O my soul, the liv - - ing God! Call home my thoughts that rove a - broad;
Let all the pow'rs with - in me join, In work and wor - ship so di - vine.


The King of saints, how fair his face, A - - dorn'd with maj - es - - ty and grace!
Unison.
He comes with bles - sings from a - bove, And wins the na - tions to his love.

76.

ARMLEY. L. M.

Lamentevole.

Alto. Ad lib

Now let our mournful songs re - cord, The dy - ing sor - rows of your Lord;

When he com - plain'd in tears and blood, As one for - sak - - en of his God.

83. MAYHEW. L. M.

Were I inspir'd to preach and tell All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

84. GREEN's HUNDREDTH. L. M. Dr. Green.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To shew thy love by morning light, And talk of all thy truth at night.

LEICESTER. L. M. 6 lines.

When 'mid the gloom of night I stray, And heav'n's re - splen-dent arch survey— And mark with rapture and sur - prize,

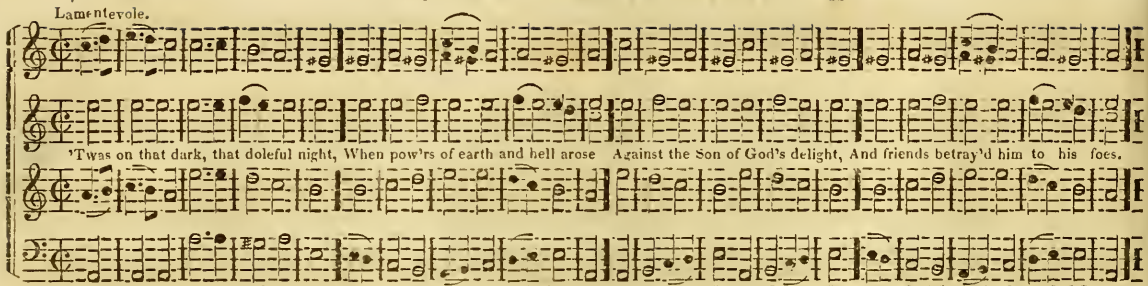
The va - ried glories of the skies, Ah! what is man? thou great Su - preme, That thou should stop to visit him?

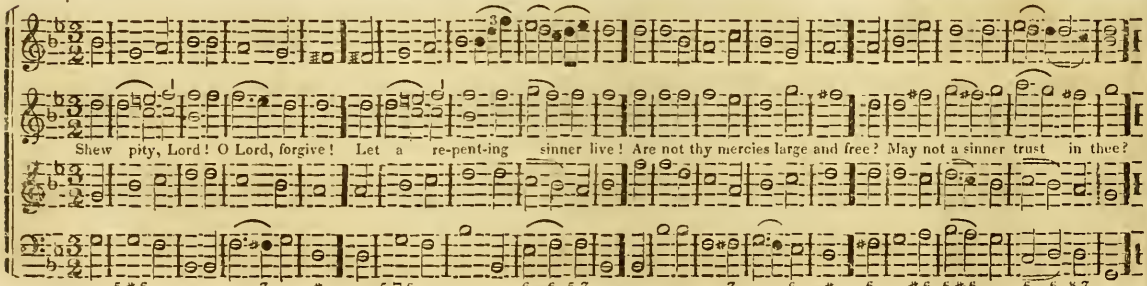
80. **EVENING HYMN.** L. M. Jer. Clark.

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities! Welcome, sweet sleep, that driv'st away, The toils and follies of the day!

66. **MIDDLEBURY.** L. M.

Dear Jesus, when, when shall it be That I no more shall break with thee? When will this war of passion cease, And I enjoy a lasting peace.


60.
MUNICH. L. M.
An old German Air.
Lamentevole.
'Twas on that dark, that doleful night, When pow'rs of earth and hell arose Against the Son of God's delight, And friends betray'd him to his foes.


80.
BABYLON. L. M.
Ravenscroft.
Shew pity, Lord! O Lord, forgive! Let a re-pent-ing sinner live! Are not thy mercies large and free? May not a sinner trust in thee?

Affetuoso.

Who from the shades of gloomy night, When the last tear of hope is shed,

Can bid the soul re - turn to light, And break the slum - ber of the dead?

84.

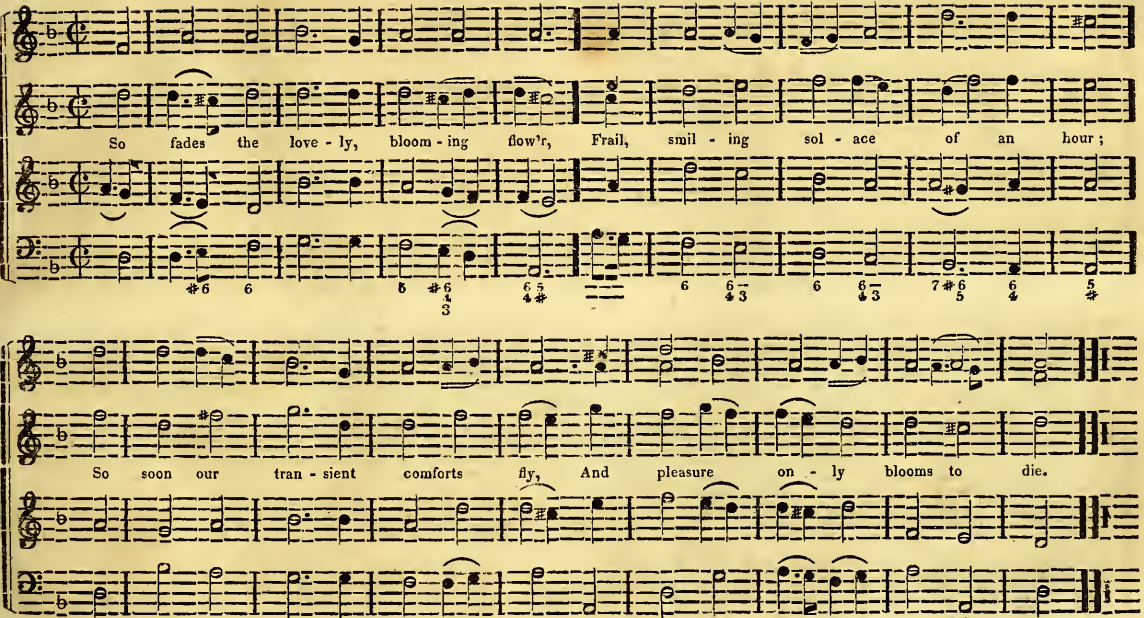
CAROLAN's. L. M.

Carolan.

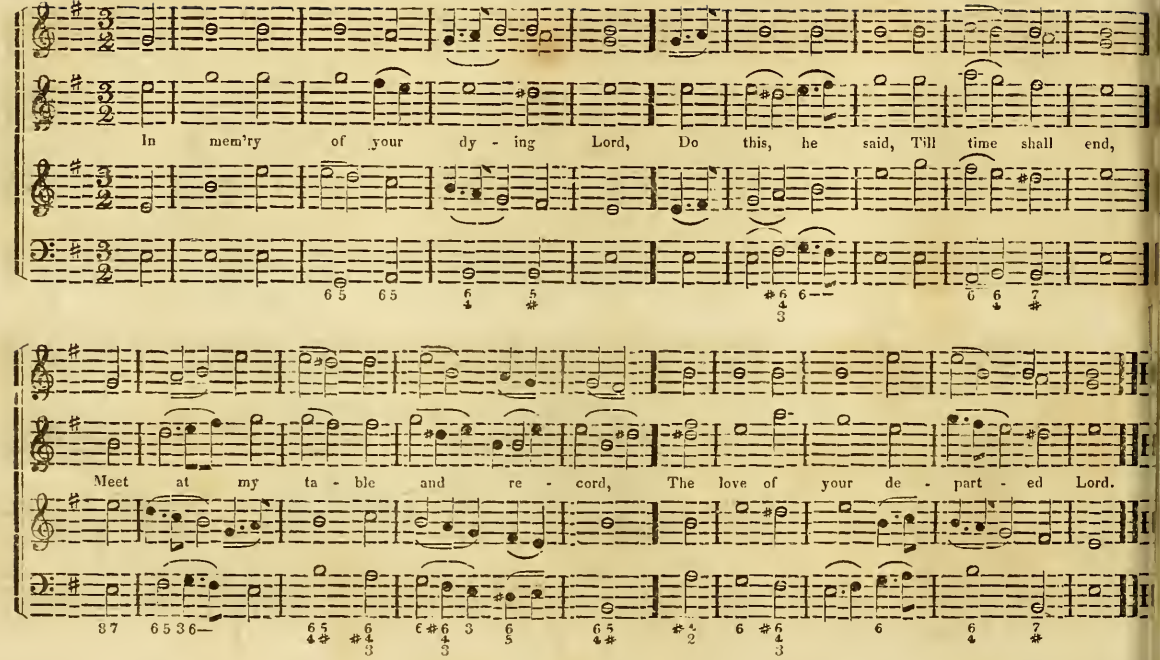
Moderato.

Be - hold the path which mortals tread, Down to the re - gions of the dead!

Nor will the fleet - ing mo - ments stay, Nor can we mea - sure back our way.


So fades the love - ly, bloom - ing flow'r, Frail, smil - ing sol - ace of an hour;
So soon our tran - sient comforts fly, And pleasure on - ly blooms to die.

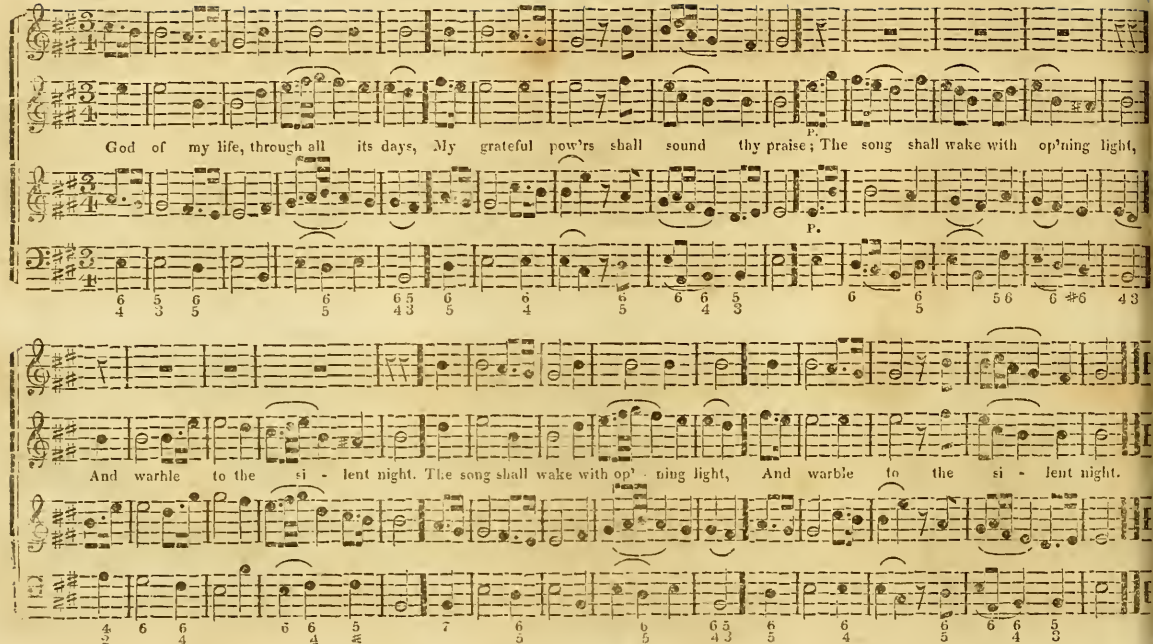
LIMEHOUSE. L. M.



Thus saith the high and lofty One, I sit up - on my ho - ly throne, My name is God, I

T. S.

dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.


God of my life, through all its days, My grateful pow'rs shall sound thy praise; The song shall wake with op'ning light,
And warble to the si - lent night. The song shall wake with op' - ning light, And warble to the si - lent night.

Awake, my soul, to hymns of praise; To God the song of tri - - umph raise;

A - dorn'd with maj - es - - ty di - vine, What pomp, what glo - - ry, Lord, are thine?

76. **St. PATRICK's.** L. M. T. A. Geary.

With humble pleasure, Lord, we trace, The ancient records of thy grace; And our own con-so-la-tion draw, From what thy servant Moses saw.

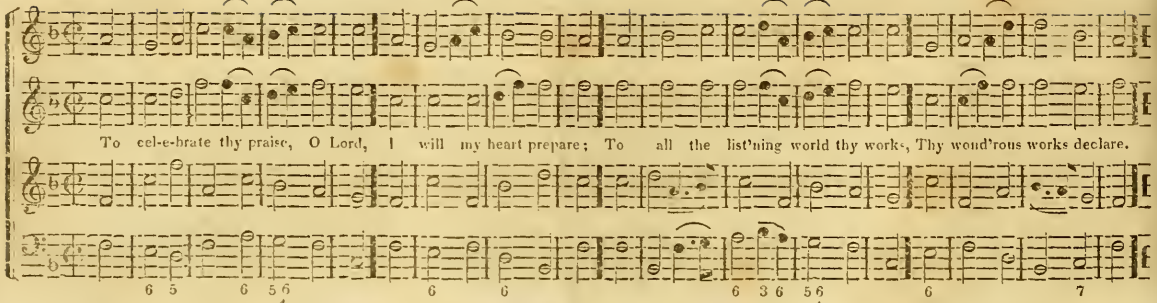
63. **WELLS.** L. M. Holdrad.

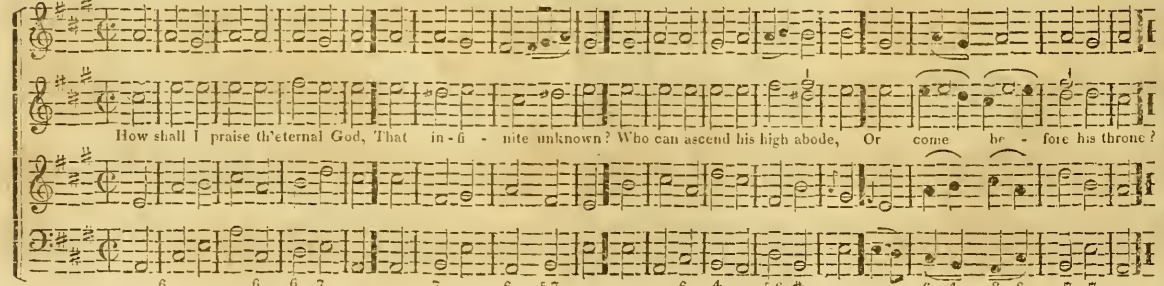
Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung, Through ev'ry land by ev'ry tongue.

84. NINETY-SEVENTH PSALM TUNE. L. M. Tuckey.

Darkness and clouds of awful shade His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavilion wait.


72.
St. DAVID's. C. M.
Ravenscroft.
To cel-e-brate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, Thy wond'rous works declare.

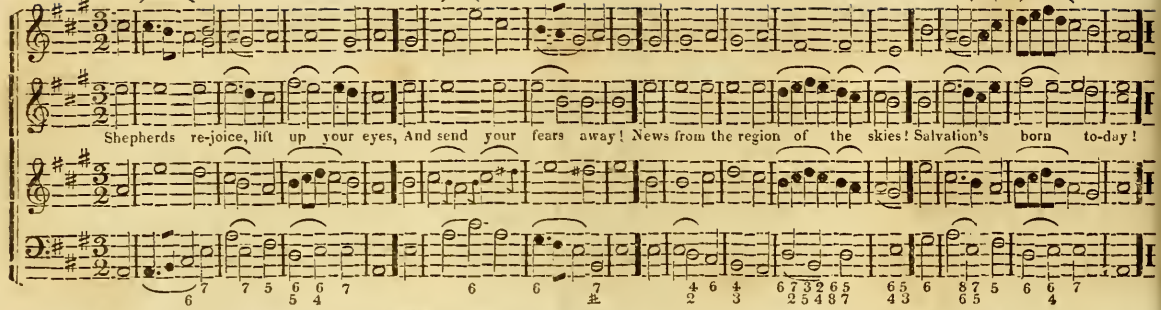

72.
St. JAMES'. C. M.
Courteville.
How shall I praise th'eternal God, That in-fi - nite unknown? Who can ascend his high abode, Or come be - fore his throne?

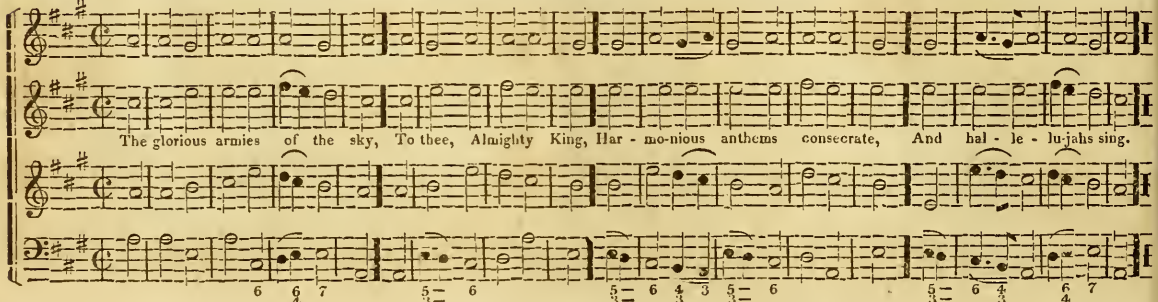
66. St. ANNS. C. M. Dr. Croft.

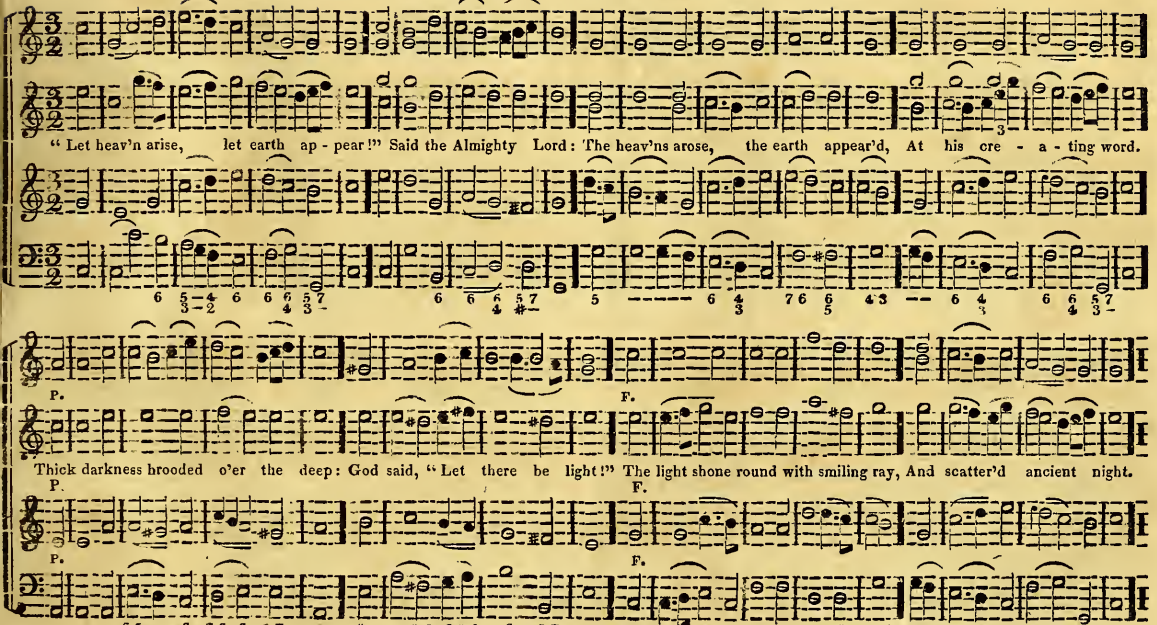
My God, my portion, and my love, My ev er - last-ing all! I've none but thee in heav'n a - bove, Or on this earthly ball.

86. HOWARDS. C. M. Mrs. Cuthbert.

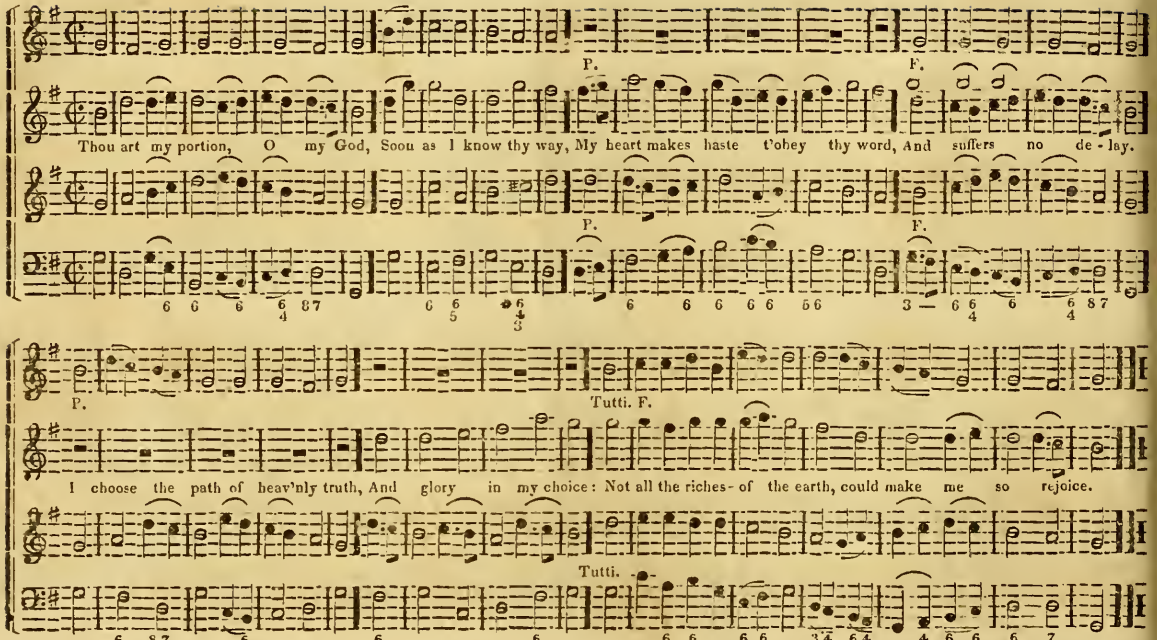
Lord, hear the voice of my com - plaint, Accept my secret pray'r; To thee, alone, my King, my God, Will I for help repair.


88.
JORDON. C. M.
Harwood.
Shepherds re-joice, lift up your eyes, And send your fears away! News from the region of the skies! Salvation's born to-day!


76.
STAMFORD. C. M.
W. Tansur.
The glorious armies of the sky, To thee, Almighty King, Har - mo-nious anthems consecrate, And hal - le - lu-jahs sing.


"Let heav'n arise, let earth ap - pear!" Said the Almighty Lord: The heav'ns arose, the earth appear'd, At his cre - a - ting word.
P.
F.
Thick darkness brooded o'er the deep: God said, "Let there be light!" The light shone round with smiling ray, And scatter'd ancient night.
P.
F.
P.
F.

GREAT MILTON. C. M.



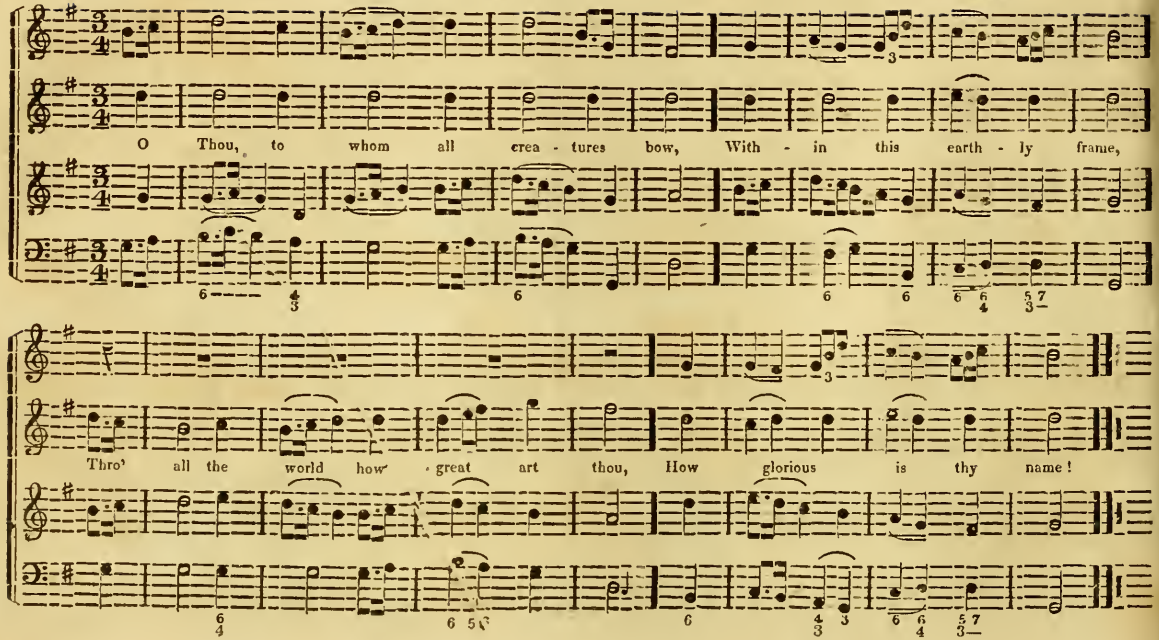
80. **ARLINGTON. C. M.** Dr. Arne.

Adagio Affettuoso.

Jesus, I love thy charming name, 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n should hear.

76. **CANTERBURY. C. M.** Ravenscroft.

O thou, from whom all goodness flows, I lift my heart to thee; In all my sorrows, conflicts, woes, Dear Lord, remember me.


O Thou, to whom all crea - tures bow, With - in this earth - ly frame,
Thro' all the world how great art thou, How glorious is thy name!

P. F.

Come, Holy Spirit, heav'nly dove, With all thy quick'ning pow'rs, Come, shed abroad a Saviour's love, And that shall kindle ours, And that, &c. And that, &c.

Tasto. F.

7 5 6 6 87 4 7 5 3 3 3 3 3 8 6 5 3 56 6 4 87

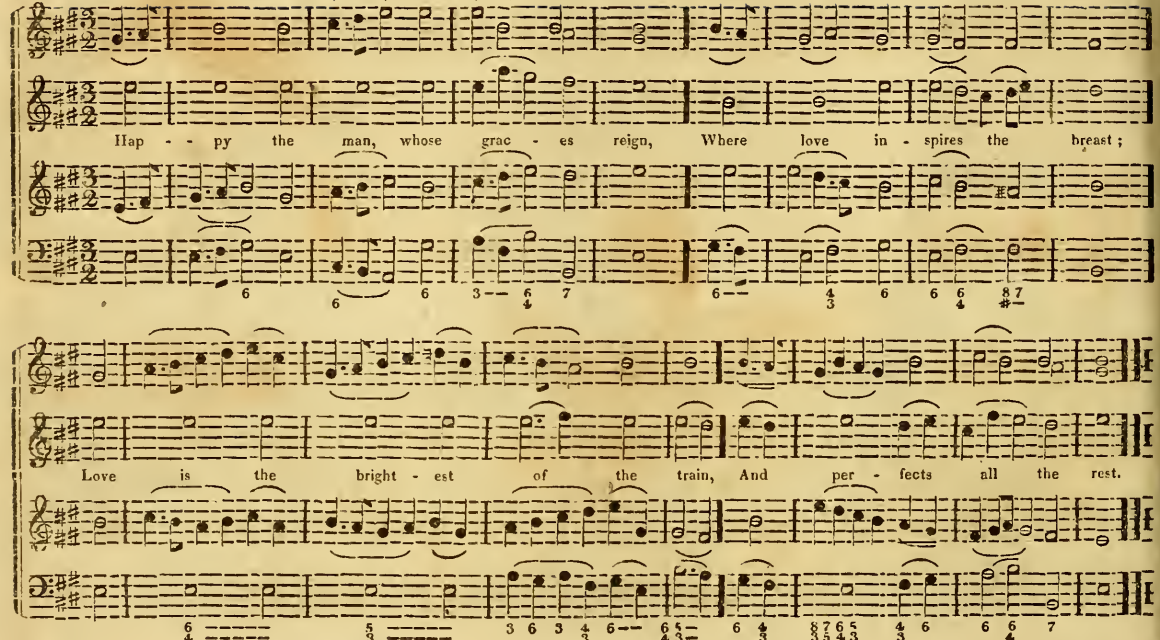
76. Maestoso. TALLIS' CHANT. C. M. Tallis.

O all ye nations, praise the Lord, Each with a diff'rent tongue; In ev'ry language learn his word, And let his name be sung.

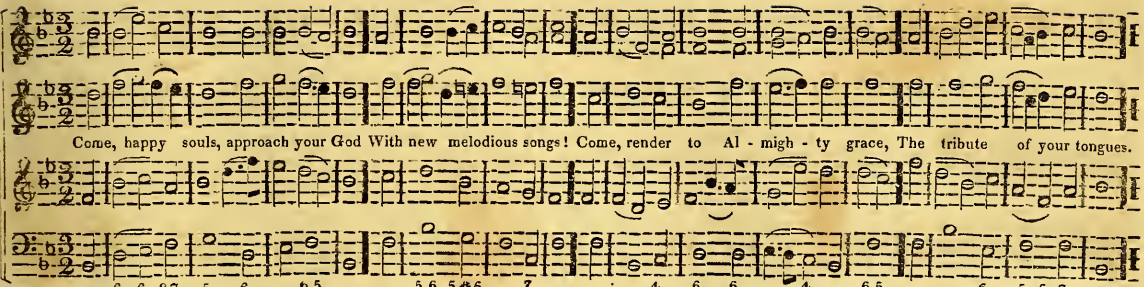
5 7 6 6 4 8 7 5 7 6 6 4 3 5 6 3 7

NEW YORK. C. M.

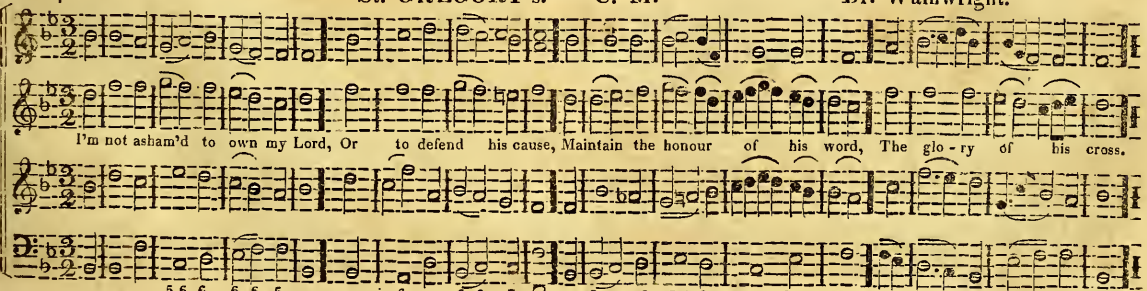
Dr. Blow.



88. **NEWTON.** C. M. **T. Jackson.**



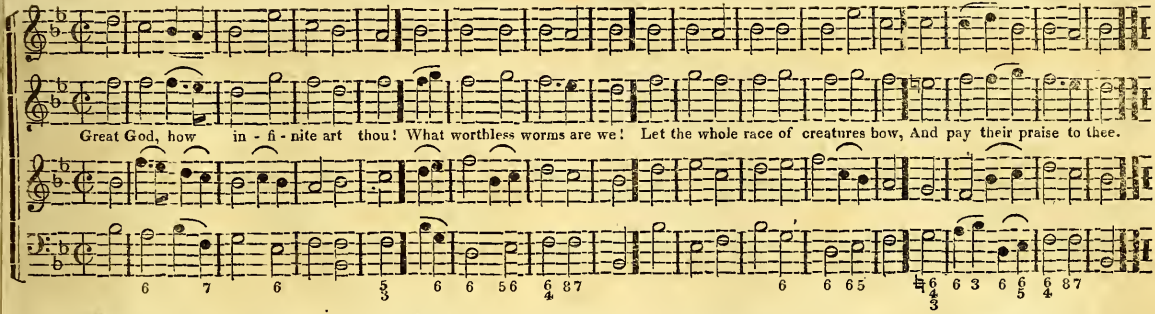
88. **St. GREGORY's.** C. M. **Dr. Wainwright.**



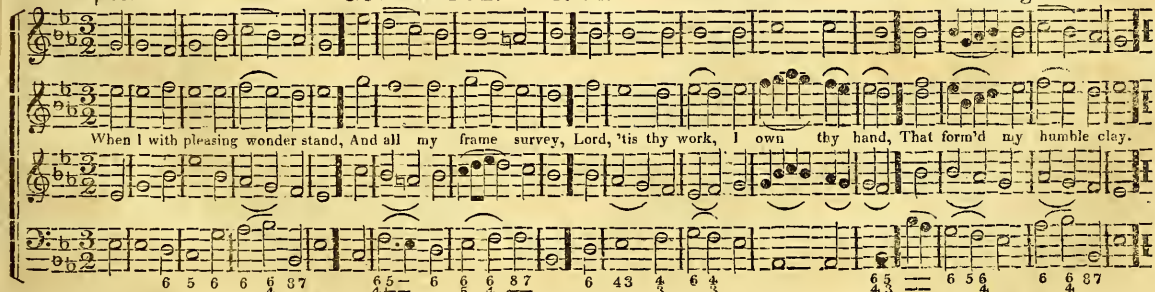
72. **BRATTLE STREET.** C. M. Pleyel.

While thee I seek, protecting Pow'r, be my vain wishes still'd; And may this con-se-crat-ed hour, With better hopes be fill'd!

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mer - cy I adore.



88. LIVERPOOL. C. M. Dr. Wainwright.



84.

WAREHAM. C. M.

Dr. Arnold.

Moderato.

How large the promise, how divine, To Abr'ham and his seed! "I'll be a God to thee and thine, Sup-

ply - ing all their need." "I'll be a God to thee and thine, Sup - ply - ing all their need."

76. **BLANDFORD.** C. M. T. Jackson.

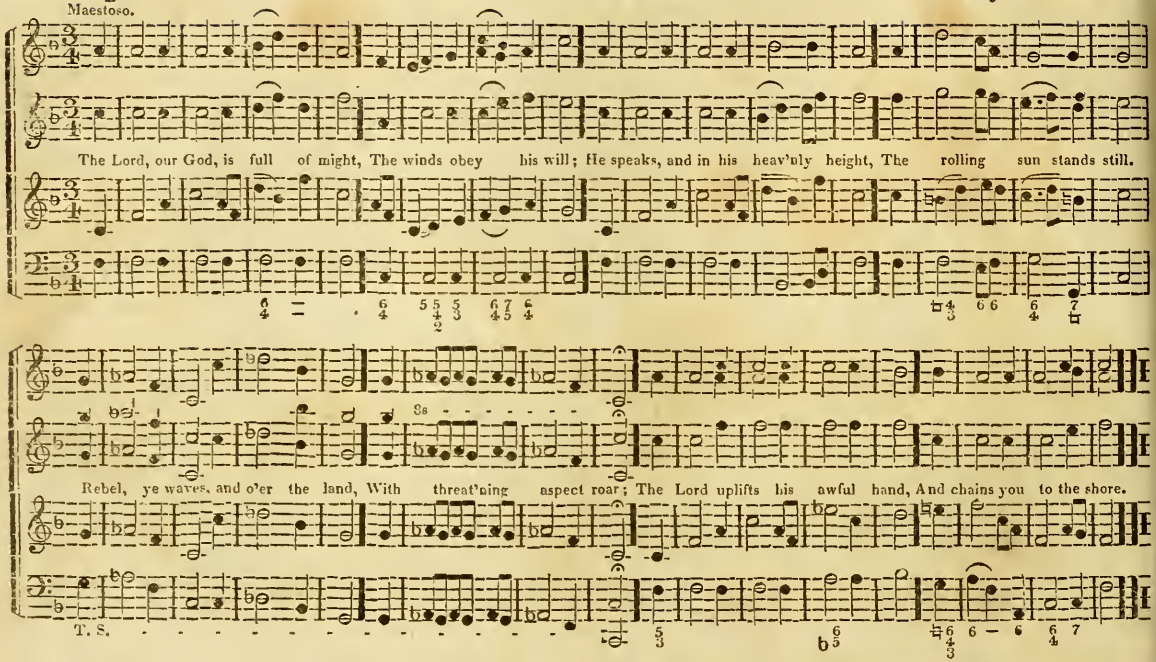
Maestoso.

Awake, my soul, arise, my tongue! Prepare a tuneful voice, In God the life of all my joys, Aloud will I rejoice.

76. **BRAY.** C. M. N. Herman, 1550.

To God, our never failing strength, With loud applauses sing; And jointly make a cheerful noise, To Jacob's awful King! To Jacob's awful King!

82. **TEMPEST.** C. M. 2 verses. **Haydn.**



84. **St. JOHN's.** C. M.

F.

Now to the Lamb that once was slain, Be endless honors paid; Sal - va - tion, glo - ry, joy remains, For - ev - er on his head.

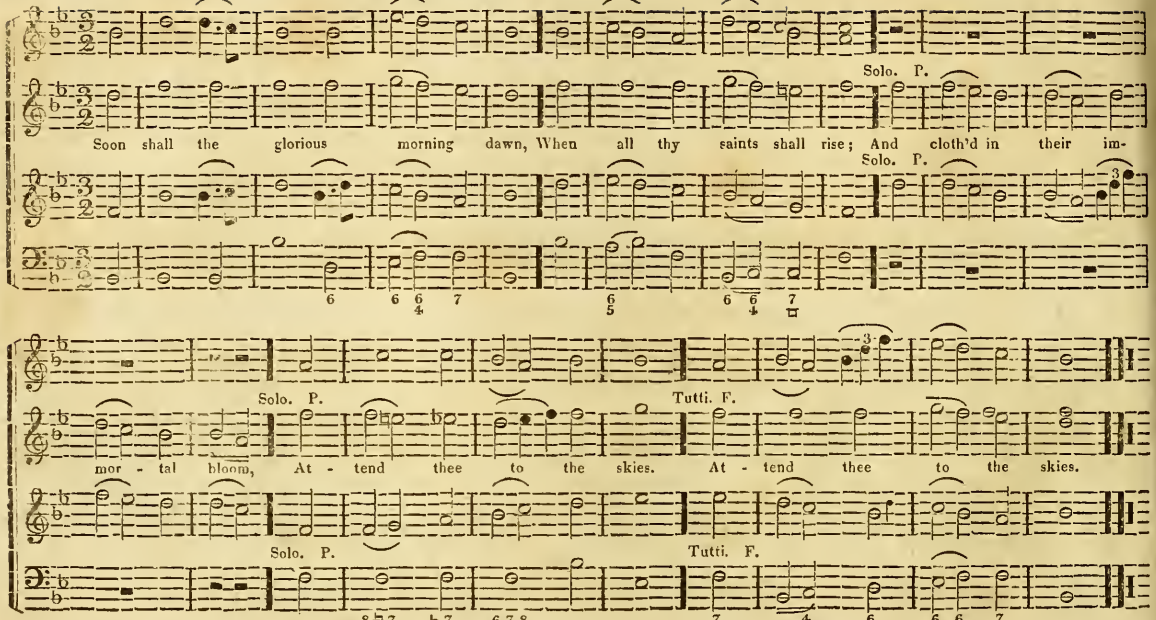
Tasto. F.

66. **ALDBOROUGH.** C. M. V. Novello.

O praise the Lord with one consent, And mag - ni - fy his name; Let all the servants of the Lord, His worthy praise proclaim.

SWANWICK. C. M.

Lucas.



Cantabile.

My God, the steps of pi - ous men, Are order'd by thy will; Though they should fall, they rise again, Thy hand sup - ports them still.

P.

The Lord delights to see their ways, Their virtue he approves; He'll ne'er deprive them of his grace, Nor leave the man he loves.

P.

84. OXFORD. C. M. Coombs.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glo - ry shone a - round.

69. FERRY. C. M.

In all my vast concerns with thee, In vain my soul would try, To shun thy presence, Lord, or flee The notice of thine eye.

84. **HAVANNA.** C. M. Dr. Harrington.

How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And ev'-ry sweet a snare.

76. **NOTTINGHAM.** C. M. I. Clark.

Some seraph lend your heav'nly tongue, Or harp of golden string, That I may raise a lofty song, To our e-ter-nal King!

88. **CHESTERFIELD.** C. M. Dr. Haweis.

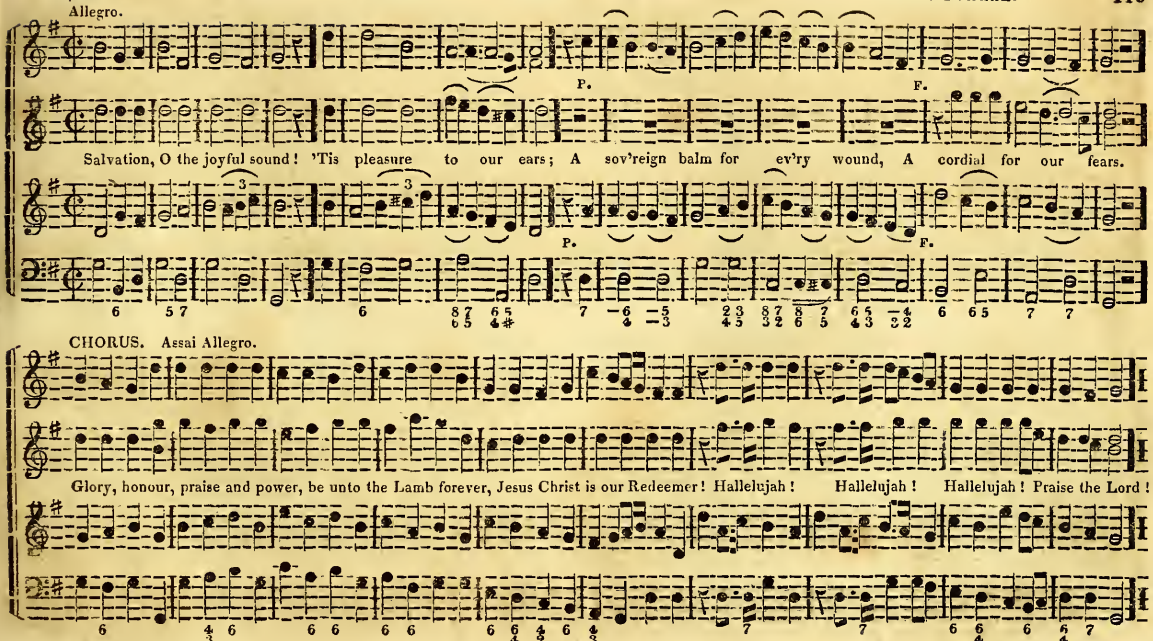
F.

Lord, when my raptur'd thought surveys, Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul re - joice.

Tasto. F.

84. **ABRIDGE.** C. M. I. Smith.

Great God, to thee my grateful tongue, My fer - vent thanks shall raise; Inspire my heart to raise the song, Which cel - e - brates thy praise!


Allegro.
P.
F.
Salvation, O the joyful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.
CHORUS. Assai Allegro.
Glory, honour, praise and power, be unto the Lamb forever, Jesus Christ is our Redeemer! Hallelujah! Hallelujah! Hallelujah! Praise the Lord!

92.

TWEED. C. M.

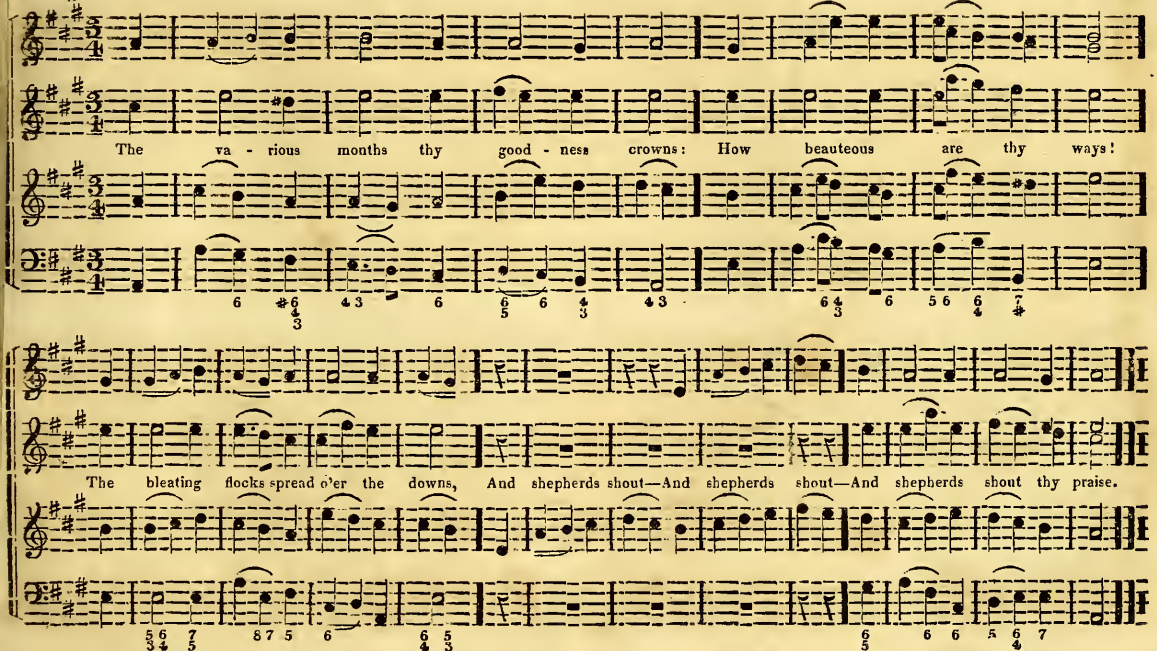
Dr. Carter.

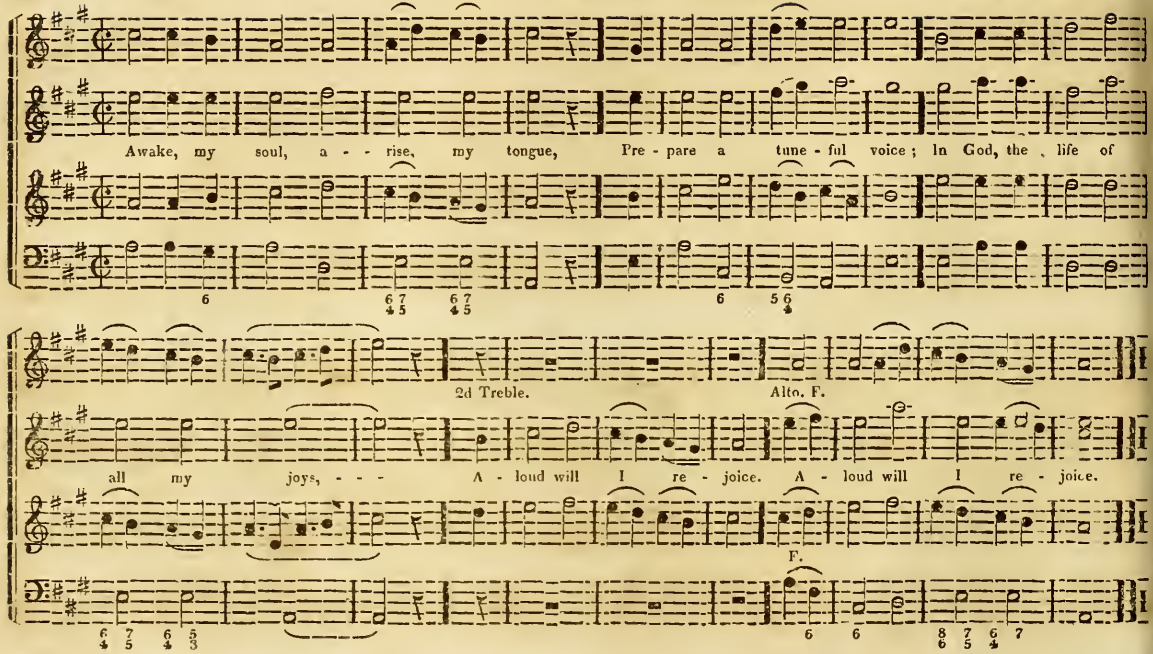
Sweet is the mem'ry of thy grace, My God, my heav'nly King: Let age to age thy righteousness In sounds of glo - ry sing!

72.

PETERBOROUGH. C. M.

Once more, my soul, the rising day, Salutes my waking eyes: Once more, my voice, the tribute pay, To him that rules the skies!


The va - rious months thy good - ness crowns: How beauteous are thy ways!
The bleating flocks spread o'er the downs, And shepherds shout—And shepherds shout—And shepherds shout thy praise.


Awake, my soul, a - - rise, my tongue, Pre - pare a tune - ful voice; In God, the life of
2d Treble.
Alto. F.
all my joys, - - - A - loud will I re - joice. A - loud will I re - joice.
F.

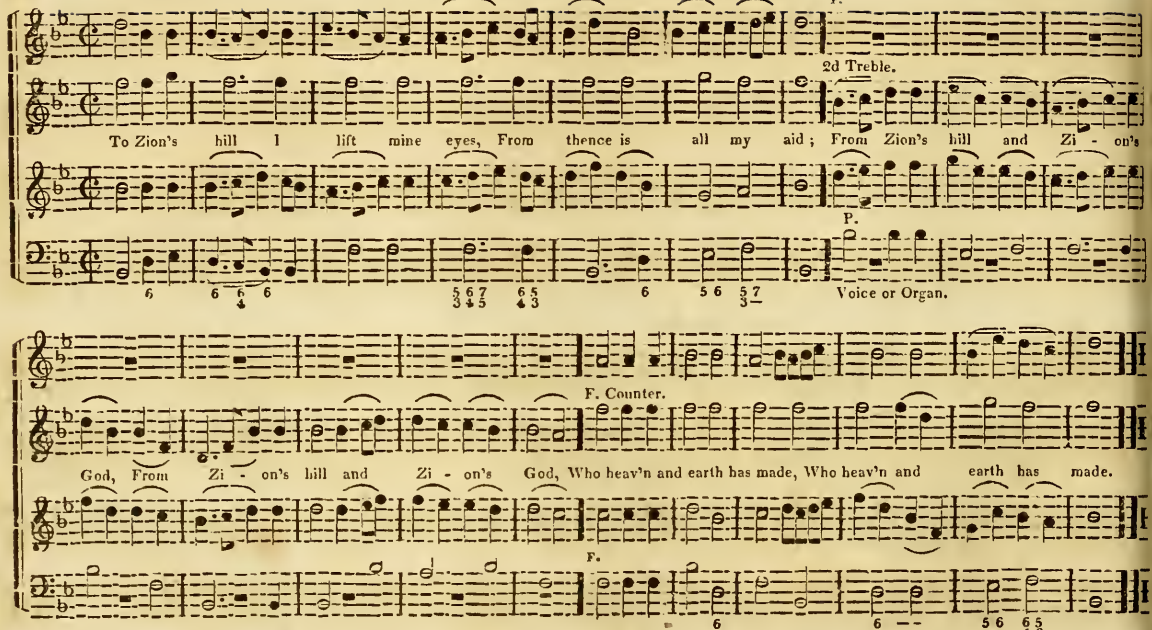
92. **MANCHESTER.** C. M. Dr. Wainwright.

There is a land of liv - ing joy, Beyond the ut - most skies, Where scenes of bliss without al-loy, In boundless prospect rise.

96. **BRIDGEPORT.** C. M. L. Mason.

Great is the Lord; his works of might Demand our noblest songs: Let his as - sem - bled saints unite Their harmony of tongues.

CLIFFORD. C. M.


P.
2d Treble.
To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi - on's
P.
Voice or Organ.
F. Counter.
God, From Zi - on's hill and Zi - on's God, Who heav'n and earth has made, Who heav'n and earth has made.
F.

Tempests a - rise, when God appoints, And mighty oceans roar; He bids the winds and waves be still, And straight the storm is o'er.

Base. Ad Lib.

Voice or Organ.

69. DEDHAM. C. M.

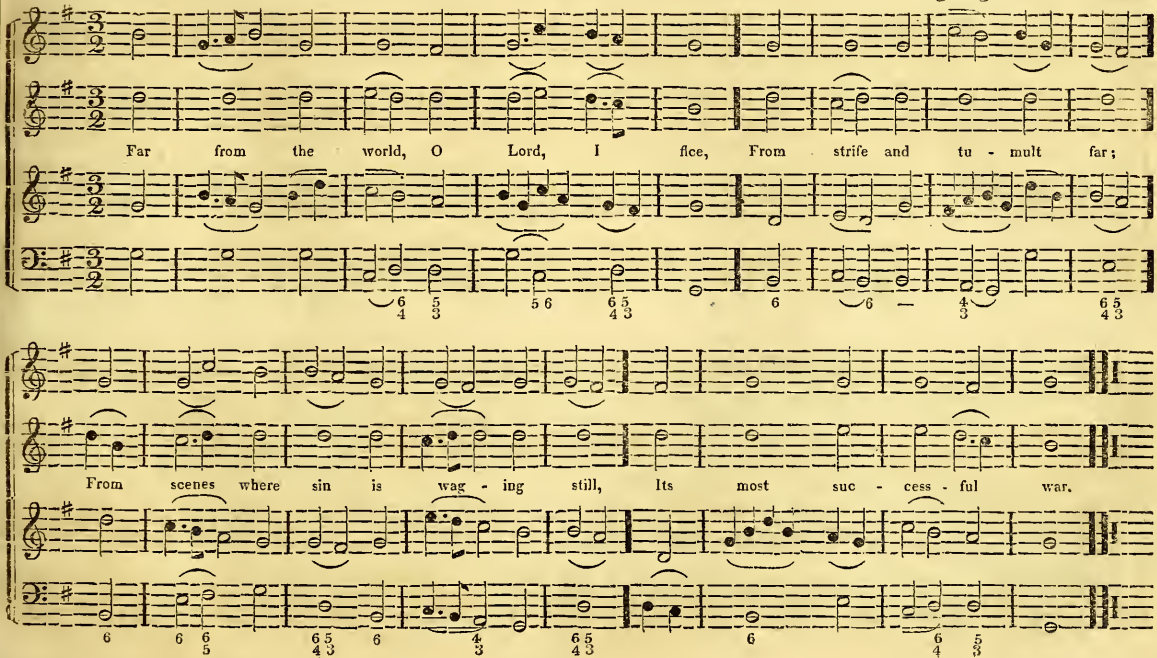
My Shepherd is the living Lord, Nothing therefore I need; In pastures fair, near pleasant streams, He setteth me to feed.

88. **COLCHESTER. C. M.** Williams.

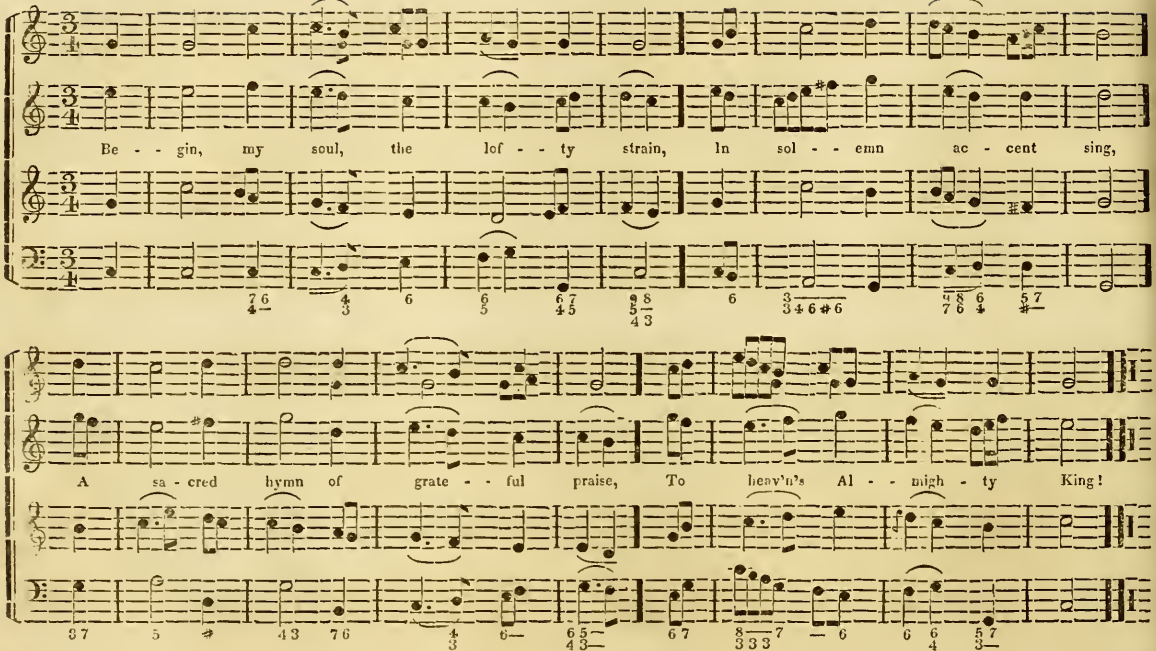
Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.

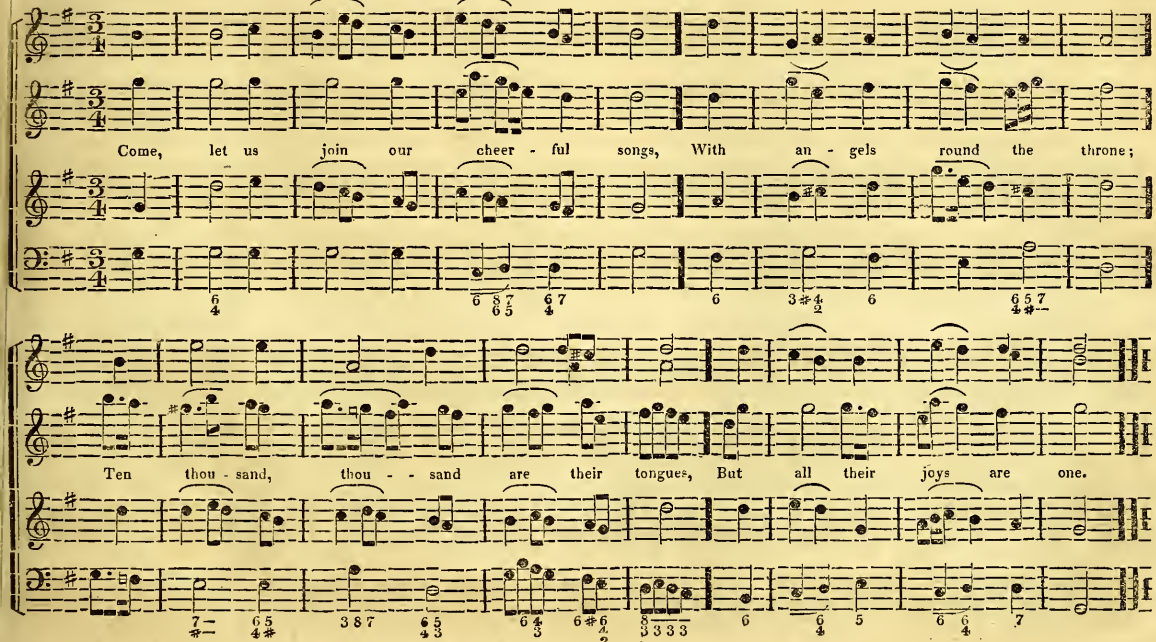
88. **MEAR. C. M.**

O, 'twas a joyful sound to hear, Our tribes de-vout - ly say, Up, Is - r'el to the temple haste, And keep the fes - tal day.


Far from the world, O Lord, I flee, From strife and tu - mult far;
From scenes where sin is wag - ing still, Its most suc - cess - ful war.

92. ORENBURG. C. M. Haydn.




Come, let us join our cheer - ful songs, With an - gels round the throne;
Ten thou - sand, thou - - sand are their tongues, But all their joys are one.

66. LONDON. C. M. Dr. Croft.

Plac'd on the verge of youth, my mind Life's op'ning scene surveys; O'er all its ills of various kind; With awful fear I gaze.

88. WALNEY. C. M. Dr. Boyce.

Sing to the Lord, Je - ho - vah's name, And in his strength rejoice! When his sal - va - tion is our theme, Ex - alt - ed be our voice.

92. **ARUNDEL. C. M.**

All glory be to God on high, And on the earth be peace! Good will, henceforth, from heav'n to men, Begin and never cease.

76. **ROCHESTER. C. M.**

God, my sup-port-er, and my hope, My help for - ever near; Thine arm of mercy held me up, When sinking in de - spair.

80. CHRISTMAS. C. M. Handel.

Maestoso.

A - wake, my soul, stretch ev'ry nerve, And press with vigour on! A heav'n - ly race de - mands thy zeal, And an im - mor - tal crown. And an im - mor - tal crown.

P. F. P. F.

66. **YORK. C. M.** John Milton, father of the Poet.

Thee we adore, E - ter-nal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

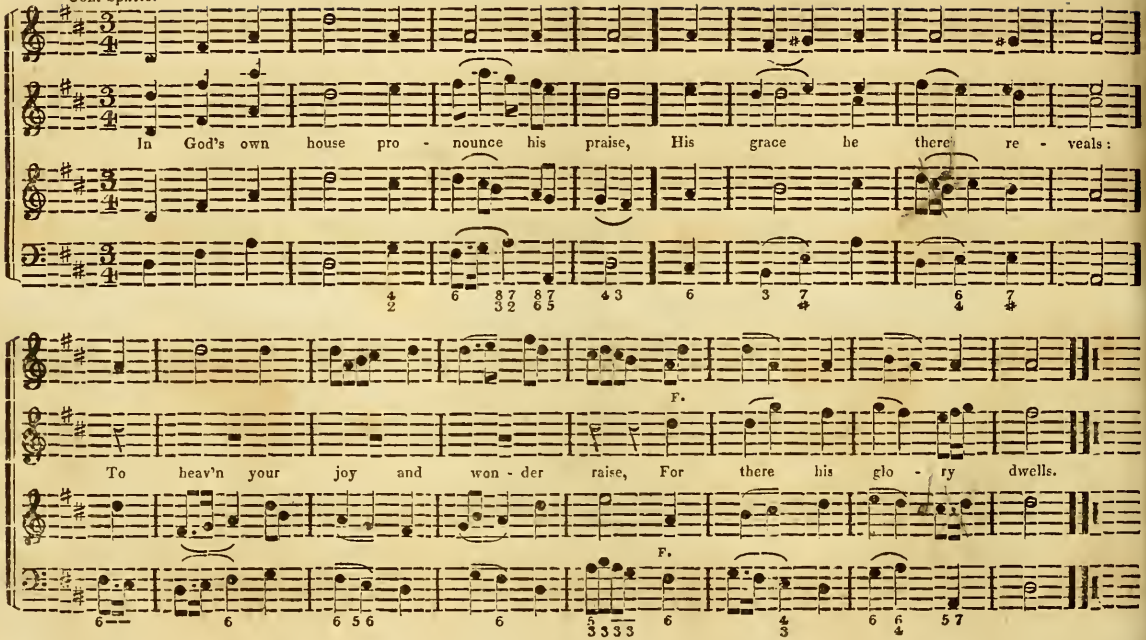
84. **BRADFORD. C. M.** Handel.

I know that my Re - deem-er lives, And ev - er prays for me; Sal - va - tion to his saints he gives, And life and lib - er - ty.

92.

Con. Spirito.

BRAINTREE. C. M.



84. **BEDFORD.** C. M. W. Wheall.

Moderato.

Lord, thou wilt hear me when I pray, I am for - ev - er thine; I fear be - fore thee all the day, Nor would I dare to sin.

72. **MEDFIELD.** C. M. Mather.

Affettuoso.

In early morn, without delay O Lord, I seek thy face; My thirsty spirit faints away, Without thy cheering grace.

♩66. DUNDEE. C. M. Scottish.

Let not despair nor fell re - venge, Be to my' bosom known; O give me tears for oth - ers' woes, And patience for my own!

♩84. BARBY. C. M.

Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full im - mor-tal prime, And bloom to fade no more

60. WINDSOR. C. M. G. Kirby.

Grave.

My God, how many are my fears, How fast my foes increase! Their number how it mul - ti - plies, How fa - tal to my peace

80. BURFORD. C. M. Purcell.

Lamentevole.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat like drops of blood ran down, In ag - o - ny he pray'd.

80. **CROWLE.** C. M. Dr. Green.

Life is a span, a fleeting hour, How soon the vapour flies! Man is a tender, transient flow'r, That e'en in blooming dies.

60. **St. MARY's.** C. M.

Lord, what is man, poor feeble man, Born of the earth at first? His life a shadow, light and vain, Still hast'ning to the dust.

♩60. **BANGOR.** C. M. Ravenscroft.

Lamentevole.

Hark! from the tombs, a doleful sound, My ears at - tend the cry; Ye living men, come view the ground, Where you must shortly lie.

♩60. **FUNERAL HYMN.** C. M. Dr. Miller.

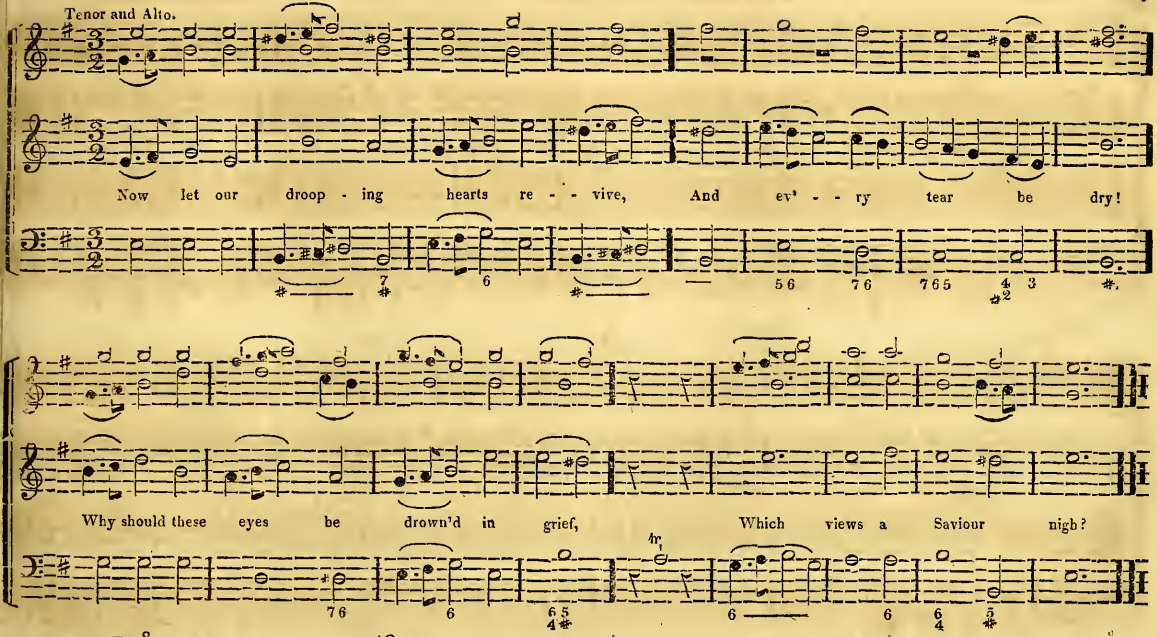
The righteous souls that take their flight, Far from this world of pain, In God's pa - ter - nal bosom blest, For - ev - er shall re - main.

66. **BETHER.** C. M. Dr. Howard.

Return, O God of love, re - turn, Earth is a tiresome place; How long shall we, thy children, mourn, Our absence from thy face?

80. **WANTAGE.** C. M.

Now I forbid my carnal hope, My fond desires recall; I give my mortal interest up, And make my God my all.


Tenor and Alto.
Now let our droop - ing hearts re - - vive, And ev' - - ry tear be dry!
Why should these eyes be drown'd in grief, Which views a Saviour nigh?

♩66. **St. AUSTIN's.** C. M. Wm. Horsley.

Behold thy waiting servant, Lord, De - vot - ed to thy fear; Re - member and confirm thy word, For all my hopes are there.

♩66. **ELGIN.** C. M.

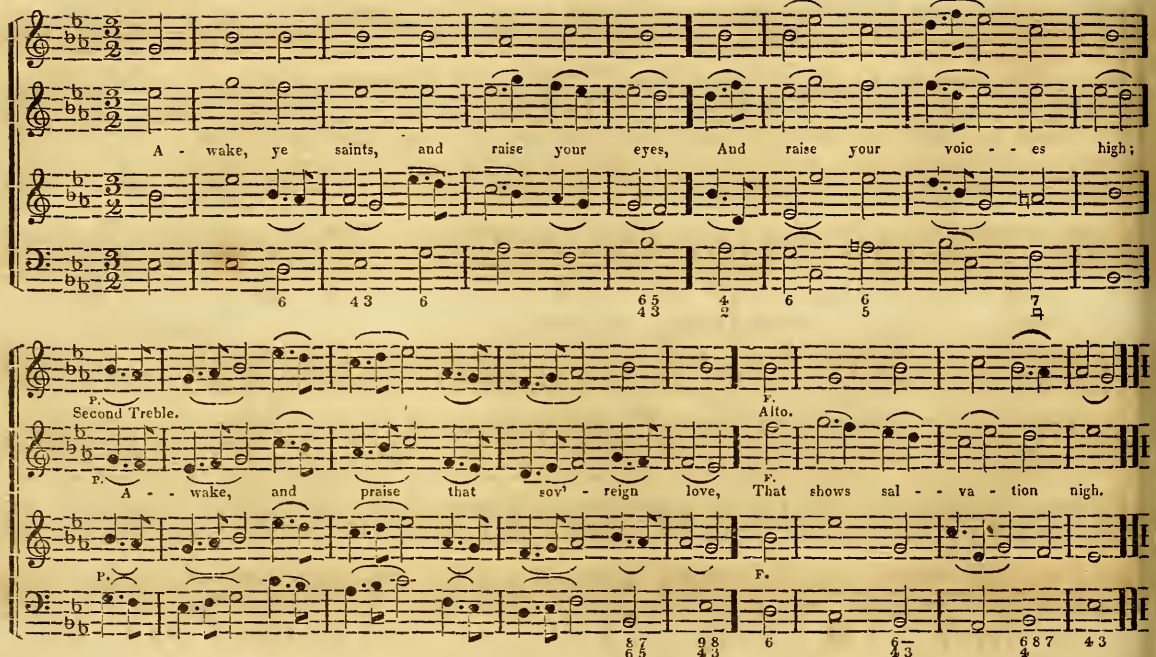
That awful day will sure - ly come, Th'appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.

84. **WORKSOP.** C. M.

To calm the sorrows of the mind, Our heav'nly Friend is nigh; To wipe the anxious tear that starts, And trembles in the eye,

84. **HASELTON.** C. M. I. Jackson.

Help, Lord, for men of virtue fail! Re-li - gion los - es ground; The sons of wickedness prevail, And treacheries a - bound.


92.
WALTON. C. M.
Dr. Thos. Busby.
A - wake, ye saints, and raise your eyes, And raise your voic - - es high;
Second Treble.
Alto.
A - - wake, and praise that sov' - reign love, That shows sal - - va - tion nigh.

60. WALSALL. C. M. Purcell.

Rebuke me not, O Lord, for-give; In mercy O reprove; And in thy mercy grant re - lief, Nor cast me from thy love.

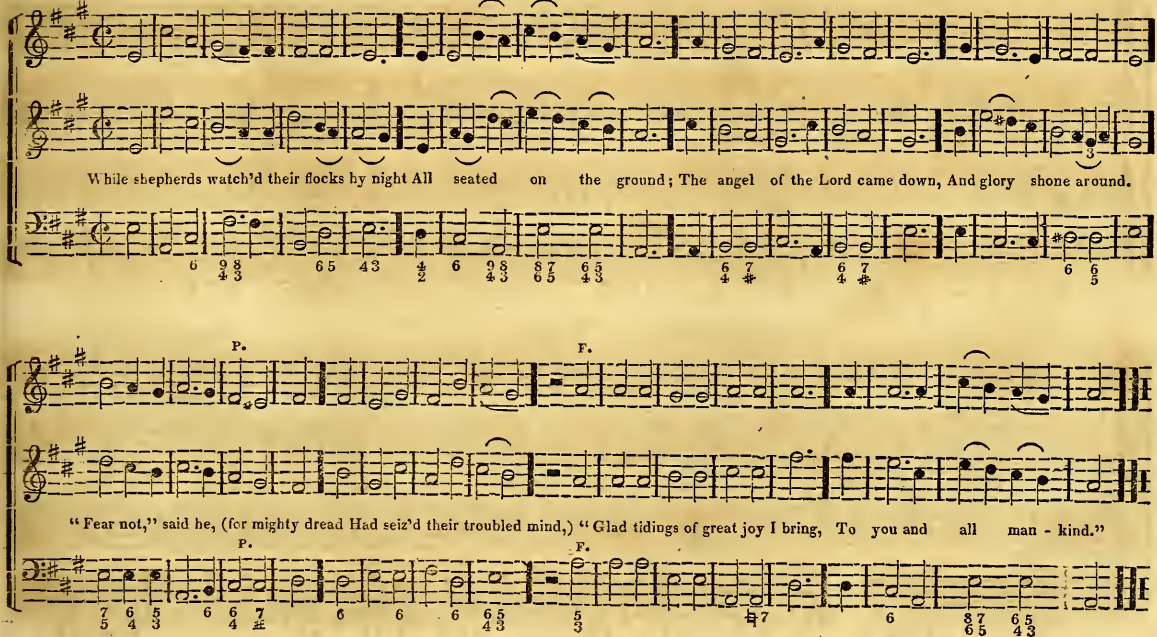
84. COLLINGHAM. C. M. I. Jackson.

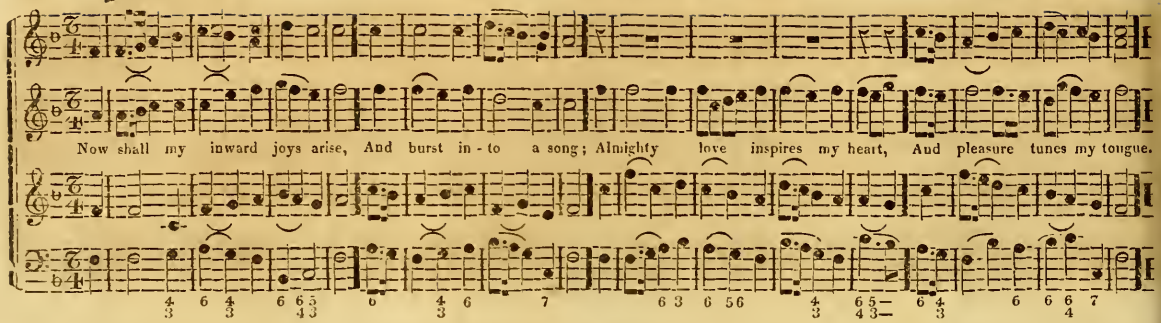
By foreign streams that murmur'd round, While captive Israel mourn'd, Their mind was free—their thoughts unbound, Were still t'wards Zion bound.

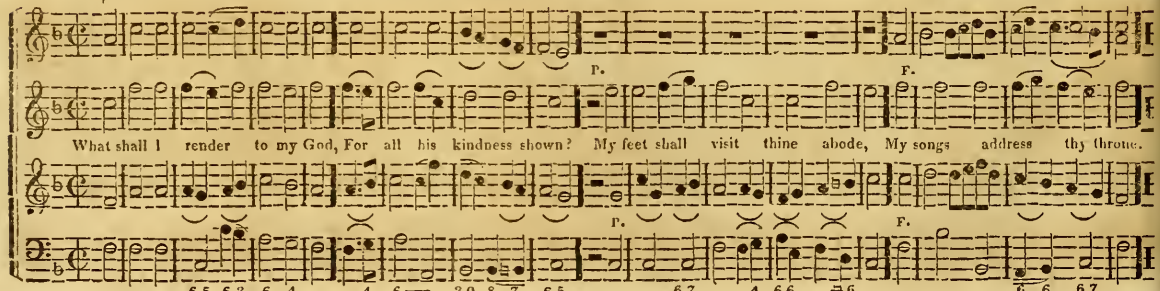
FARNSWORTH. C. M.

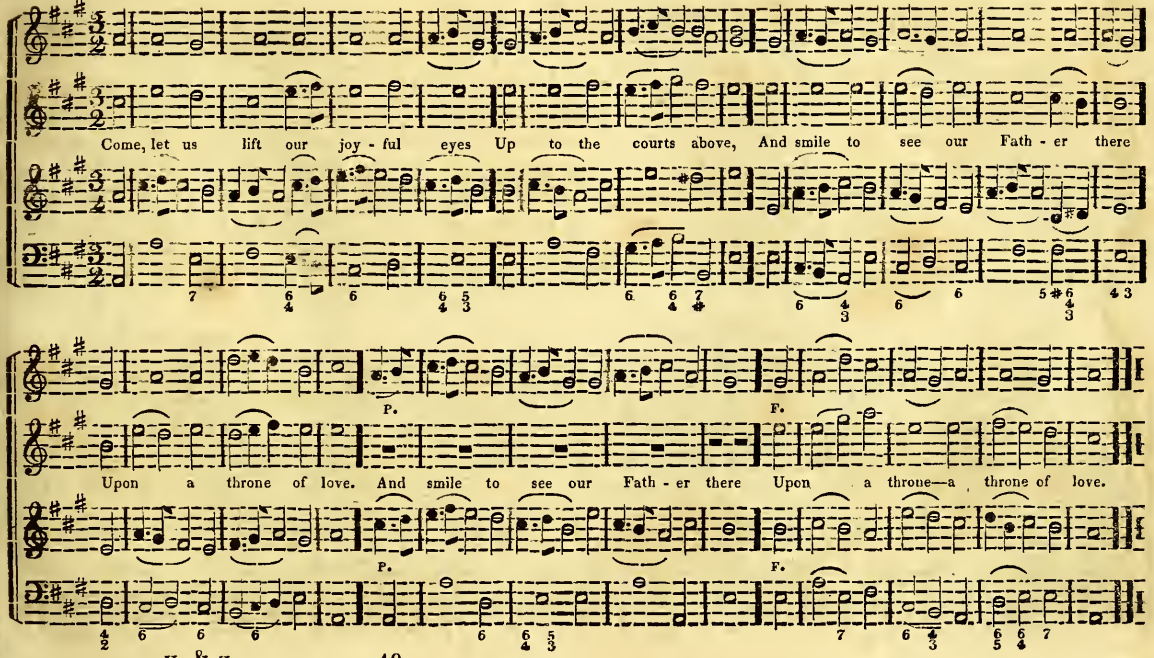
On Thee each morning, O my God, My wak - ing thoughts at - tend;

In thee are found - ed all my hopes, In thee my wish - es end.


While shepherds watch'd their flocks by night All seated on the ground; The angel of the Lord came down, And glory shone around.
P.
F.
"Fear not," said he, (for mighty dread Had seiz'd their troubled mind,) "Glad tidings of great joy I bring, To you and all man - kind."


79. IRISH. C. M. A. Williams.
Now shall my inward joys arise, And burst in - to a song; Almighty love inspires my heart, And pleasure tunes my tongue.


80. CLARENDON. C. M. Isaac Tucker.
P. F.
What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.
P. F.


Come, let us lift our joy - ful eyes Up to the courts above, And smile to see our Fath - er there
P.
F.
Upon a throne of love. And smile to see our Fath - er there Upon a throne—a throne of love.
P.
F.

88. FOUNDLING. C. M. I. Scott.

P. F.

The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd by whose constant care, My wants are all supplied.

P. F.

69. CHELTENHAM. C. M. Ravenscroft.

My God, my everlasting hope, I live up-on thy truth; Thine hands have held my childhood up, And strengthen'd all my youth.

84. **COMPTON.** C. M. Dr. Croft.

Second Treble.

Raise thee, my soul, fly up and run Thro' ev'ry heav'nly street, And say, there's nought below the sun, That's worthy of thy feet.

92. **ASYLUM.** C. M. Wm. Horsley.

Thee I'll ex - tol, my God and King, Thy endless praise proclaim; This tribute daily I will bring, And ev - er bless thy name.

GENEVA. C. M.

J. Cole.

When all, &c. My rising, &c.

When all thy mercies, O my God, My rising soul sur - veys,

When all, &c.

When all, &c. 6 5 5 7 6 6 6 7

Trans - port - ed, &c. In won - der, &c.

Trans - port - ed with the view, I'm lost In wonder, love and praise.

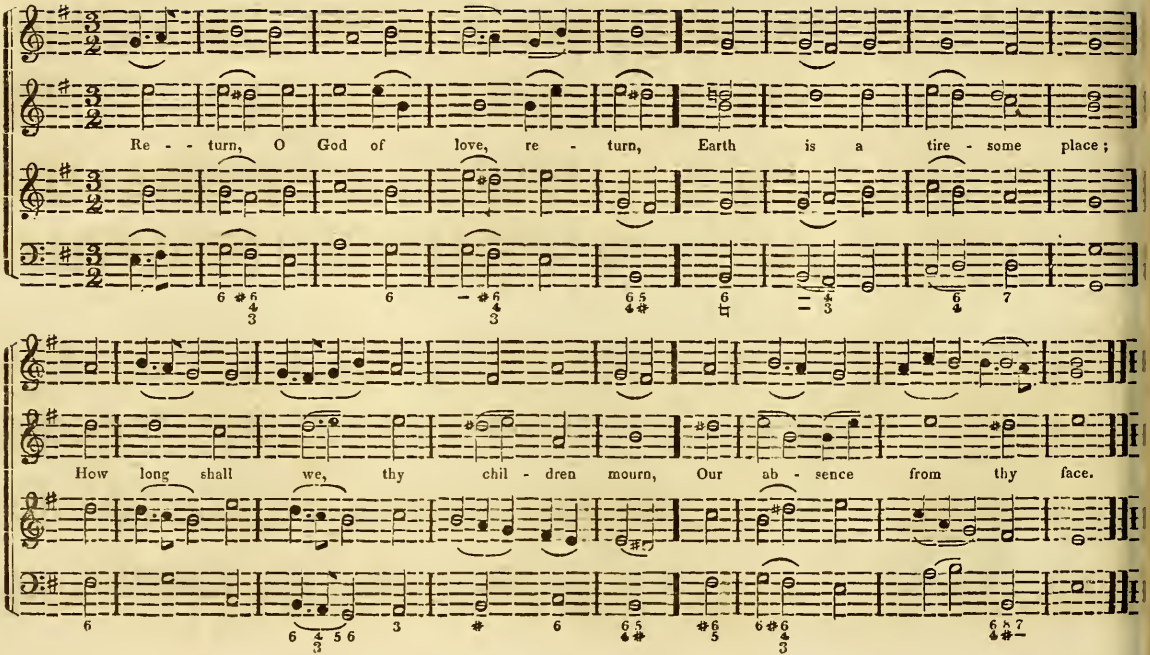
Trans - port - ed, &c. 6 6 4 6 5 8 6 6 7 6 7

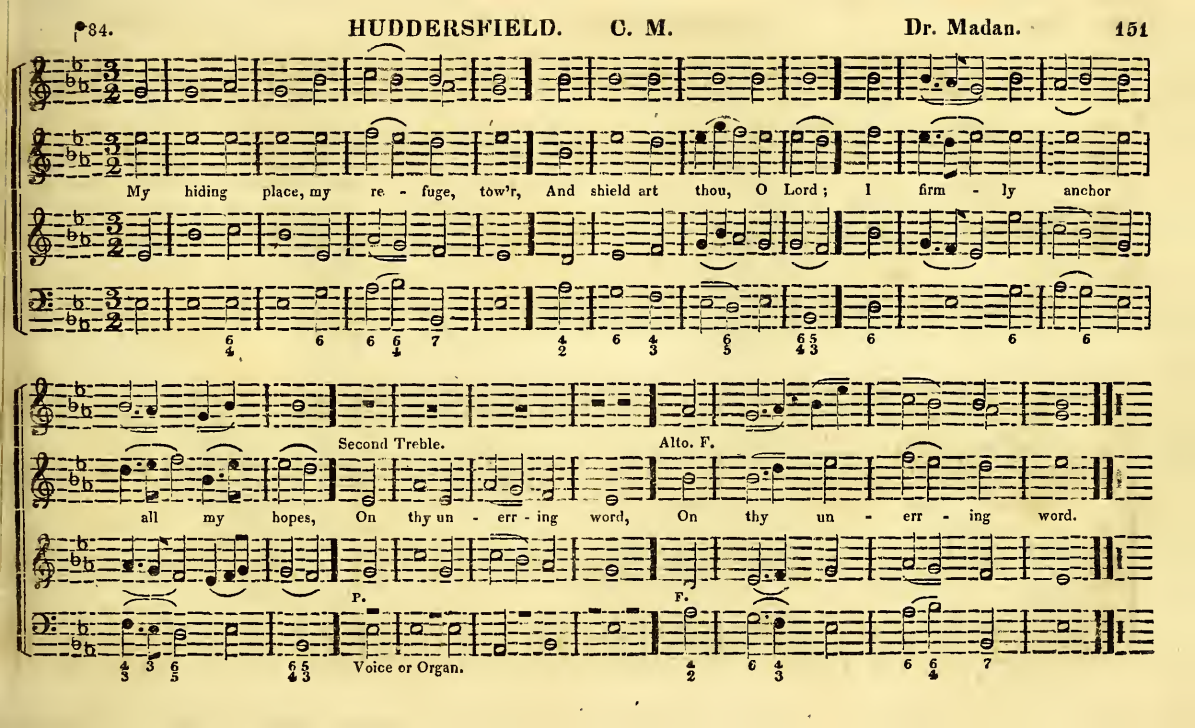
50. FUNERAL THOUGHT. C. M. Smith.

Hark! from the tombs, a doleful sound, My ears at - tend the cry; Ye living men, come view the ground, Where you must shortly lie.

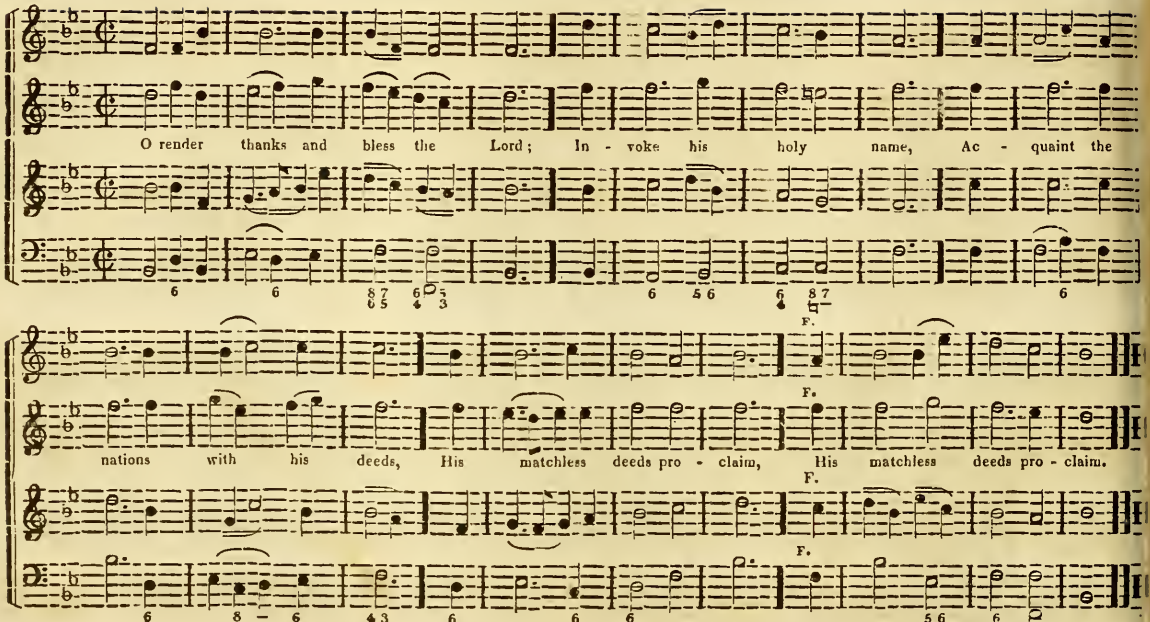
84. EVERSLEY. C. M. Dr. Nares.

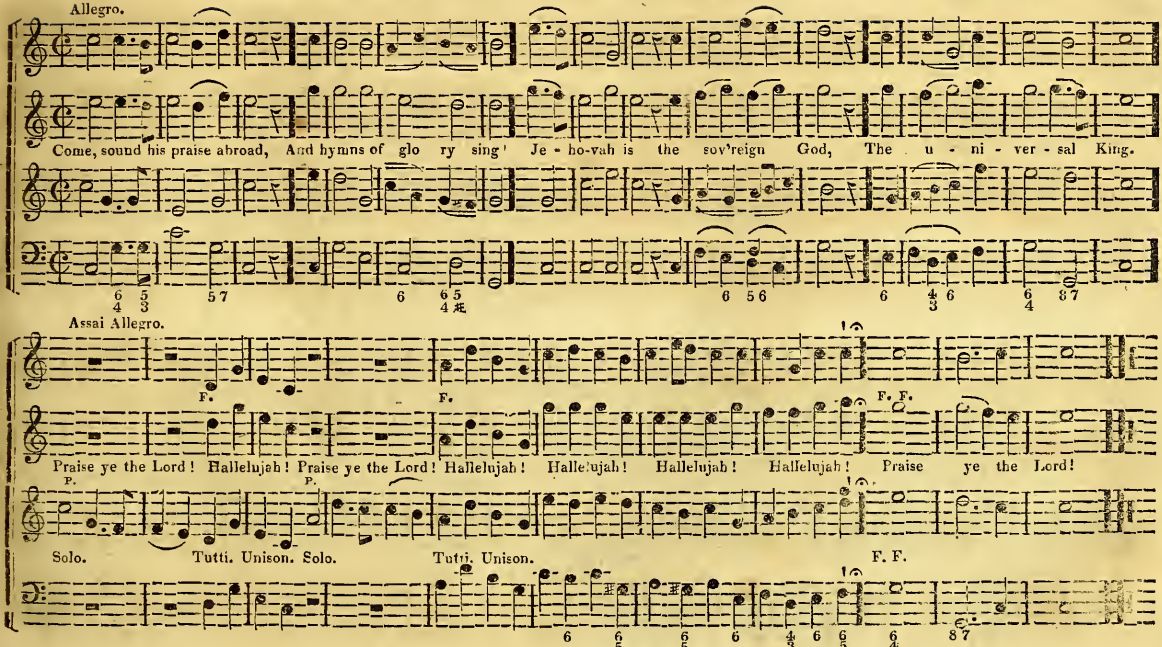
My soul arise! shake off thy fears, And wipe thy sorrows dry; Je - sus, in heav'n thy witness bears, Thy record is on high.


Re - - turn, O God of love, re - turn, Earth is a tire - some place;
How long shall we, thy chil - dren mourn, Our ab - sence from thy face.


My hiding place, my re - fuge, tow'r, And shield art thou, O Lord; I firm - ly anchor
Second Treble.
Alto. F.
all my hopes, On thy un - err - ing word, On thy un - err - ing word.
P.
F.
Voice or Organ.

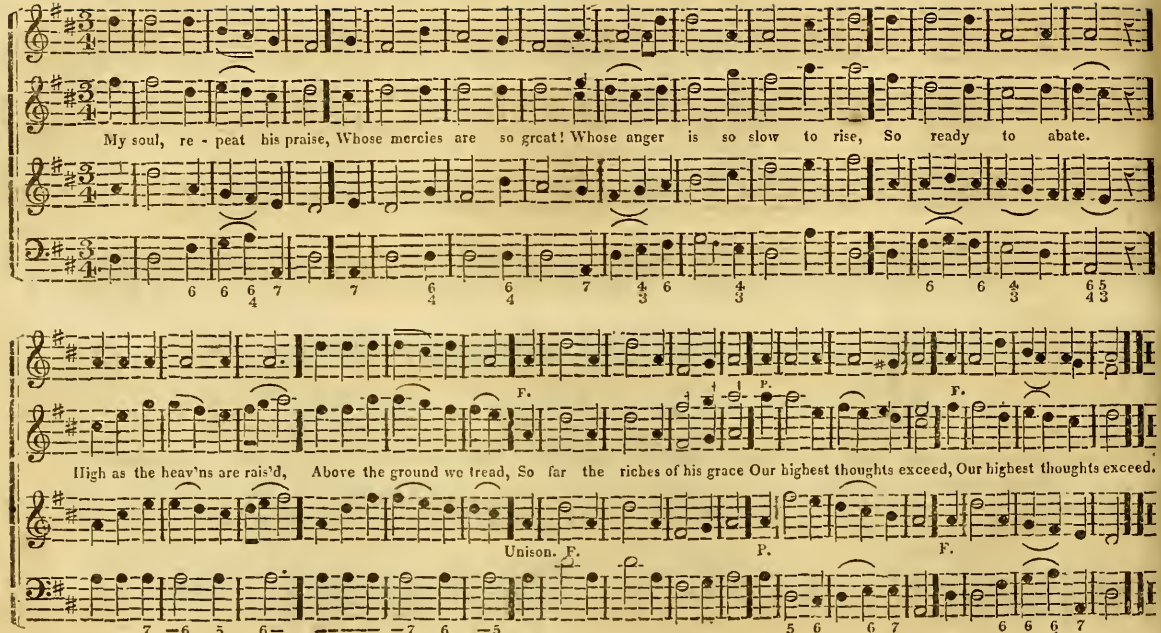
BROOMSGROVE. C. M.




Allegro.
Come, sound his praise abroad, And hymns of glo ry sing! Je - ho-vah is the sov'reign God, The u - ni - ver - sal King.
Assai Allegro.
F. F. F. F.
Praise ye the Lord! Hallelujah! Praise ye the Lord! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Praise ye the Lord!
P. P.
Solo. Tutti. Unison. Solo. Tutti. Unison. F. F.

PELHAM. S. M.

Giardini.



88. MOUNT EPHRAIM. S. M. Milgrove.

Your harps, ye trembling saints, Down from the willows take! Loud to the praise of love divine, Bid ev' - ry string awake!

84. WESTMINSTER. S. M. Dr. Boyce.

Behold the lofty sky, Declares its Maker, God; And all the starry works on high, Pro - claim his pow'r abroad!

76. **St. THOMAS. S. M.** A. Williams.

High as the heav'ns are rais'd, A - bove the ground we tread; So far the riches of his grace Our highest thoughts exceed.

72. **DOVER. S. M.**

Great is the Lord our God, And let his praise be great! He makes the church his blest abode, His most de - light - ful seat.

80. **EASTBURN.** S. M. Harwood.

To God, in whom I trust, I lift my heart and voice; Oh let me not be put to shame, Nor let my foes rejoice!

80. **CLAPTON.** S. M. Jones.

Maestoso.

Thy name, Almighty Lord, Shall sound through distant lands: Great is thy grace and sure thy word; Thy truth for - ev - er stands.

Tasto. Unison. Tasto. Unison.

76. SHIRLAND. S. M. Stanley.

P. F.

Behold the morning sun, Begins his glorious way; His beams through all the na - tions run, And life and light convey.

F.

56 67 / 4 6 56 65 / 4♯ Voice or Organ. 6 6 6 / 4 87

76. ATHOL. S. M. Rev. R. Harrison.

How various and how new, Are thy com - pas - sions, Lord? Each morning shall thy mercy shew, Each night thy love record.

4 / 3 6 6 67 / 4 6 56 87 3 — 6 56 87 6 / 4 7

84. **SUTTON.** S. M.

Maker and sovereign Lord, Of heav'n and earth and seas, Thy prov - i - dence confirms thy word, And answers thy decrees.

84. **BEVERIDGE.** S. M. A. Williams.

Welcome, sweet day of rest, That saw the Lord arise! Welcome to this re - viv - ing breast, And these re - joic - ing eyes.

He leads me to the hills, Where saints are blest a - bove, Where joy like morn - ing

Voice or Organ

P. F.

dew dis - tils, And all the air is love. And all the air is love.

P. F.

My gracious God, how plain, Are thy di - rec - tions giv'n ! O may I never read in vain, But find the path to heav'n.

88. THESSALIA. S. M. Holt.

See what a living stone, The builders did re - fuse ; Yet God hath built his church thereon, In spite of envious Jews.

76. INVOCATION. S. M. Lockhart.

Come, Holy Spirit, come, Let thy bright beams a - rise ; Dispel the darkness from our minds, And open all our eyes !

88. FAIRFIELD. S. M. R. Harrison.

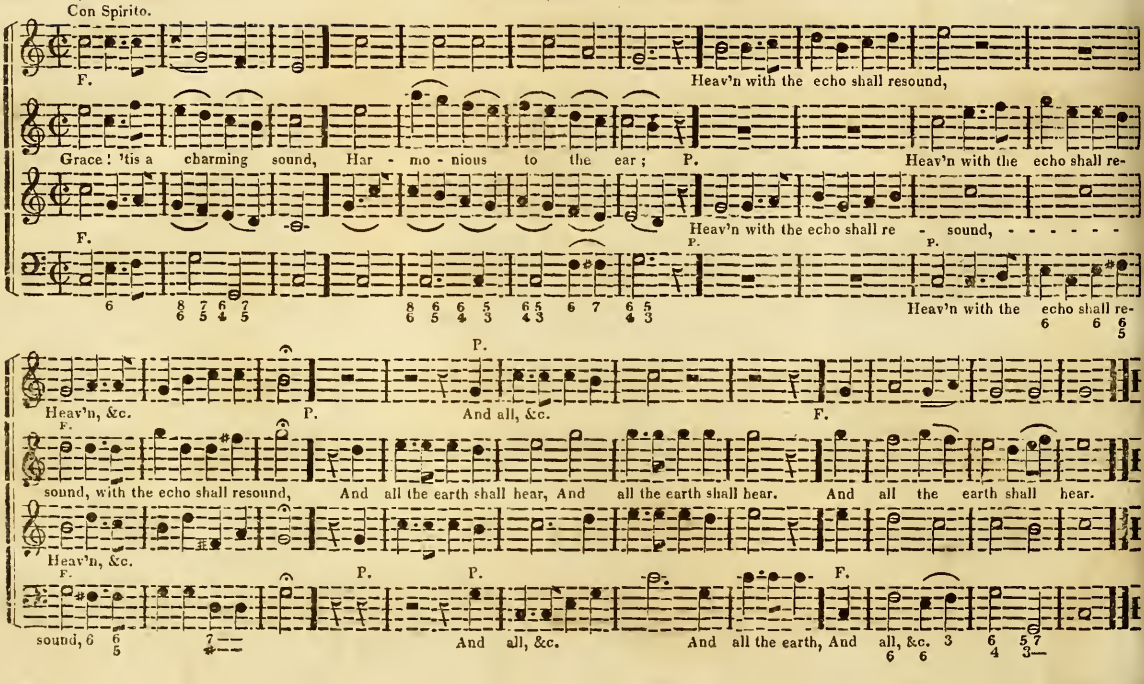
Let diff'ring nations join, To celebrate thy fame ; And all the world, O Lord, com - bine, To praise thy glorious name !

76. **BLADENBURG. S. M.** German.

Exalt the Lord our God, And worship at his feet; His nature is all ho - li - ness, And mercy is his seat.

76. **CROYDON. S. M.** German.

The God Je - ho - vah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.


Con Spirito.
F.
Heav'n with the echo shall resound,
Grace! 'tis a charming sound, Har - mo - nious to the ear;
P.
Heav'n with the echo shall re-
Heav'n with the echo shall re - sound,
P.
P.
Heav'n with the echo shall re-
P.
Heav'n, &c.
F.
P.
And all, &c.
F.
sound, with the echo shall resound, And all the earth shall hear, And all the earth shall hear. And all the earth shall hear.
Heav'n, &c.
F.
P.
P.
F.
sound,
And all, &c.
And all the earth, And all, &c.

80. **WATCHMAN.** S. M. Leach.

My soul with patience waits, For thee the living God; My hopes are on thy promise built, Thy nev - er failing word.

60. **AYLESBURY.** S. M. Dr. Green.

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cat - ing voice, And gra - cious - ly re - ply!

80. LITTLE MARLBOROUGH. S. M.

To God, in whom I trust, I lift my heart and voice; O let me not be put to shame, Nor let my foes rejoice!

80. DUNBAR. S. M. Corelli.

Grave.

When overwhelm'd with grief, My heart within me dies, Helpless and far from all re - lief, To heav'n I lift my eyes.

60. YARMOUTH. S. M. Dr. Wainwright.

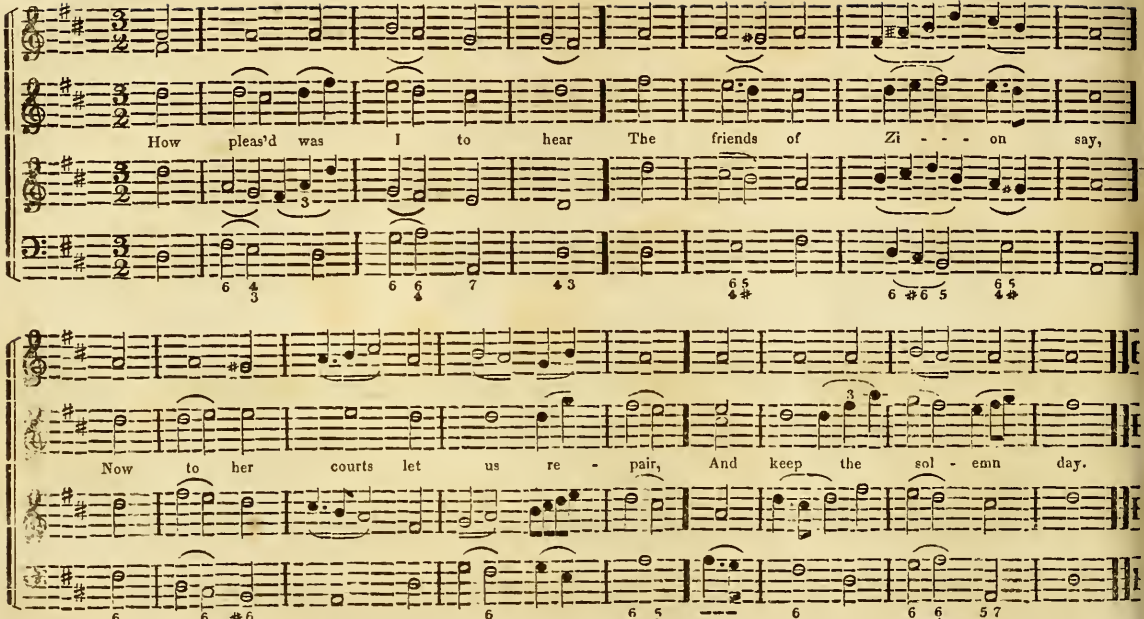
For my desponding soul, What comfort shall I find; Where is the sovereign healing balm, For an af - flict - ed mind.

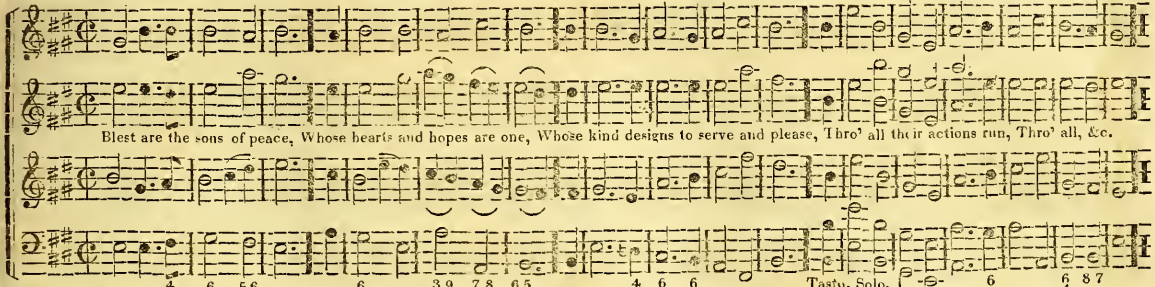
60. St. BRIDE's. S. M. Dr. Howard.

Lamentevole.

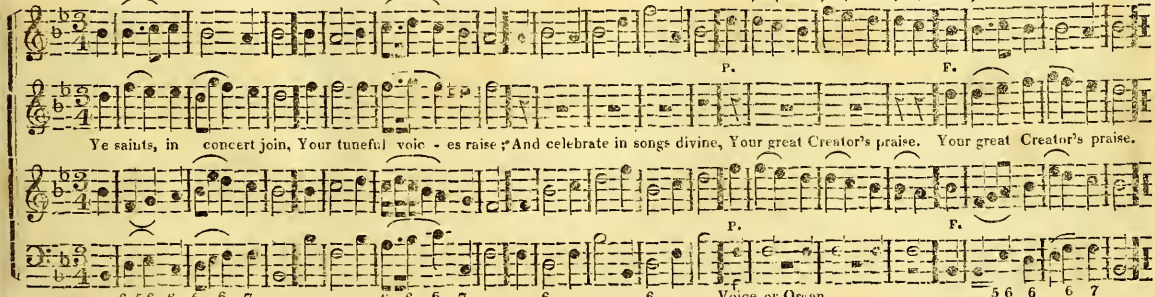
And must this body die? This mortal frame decay? And must these ac - tive limbs of mine, Lie mould'ring in the clay?

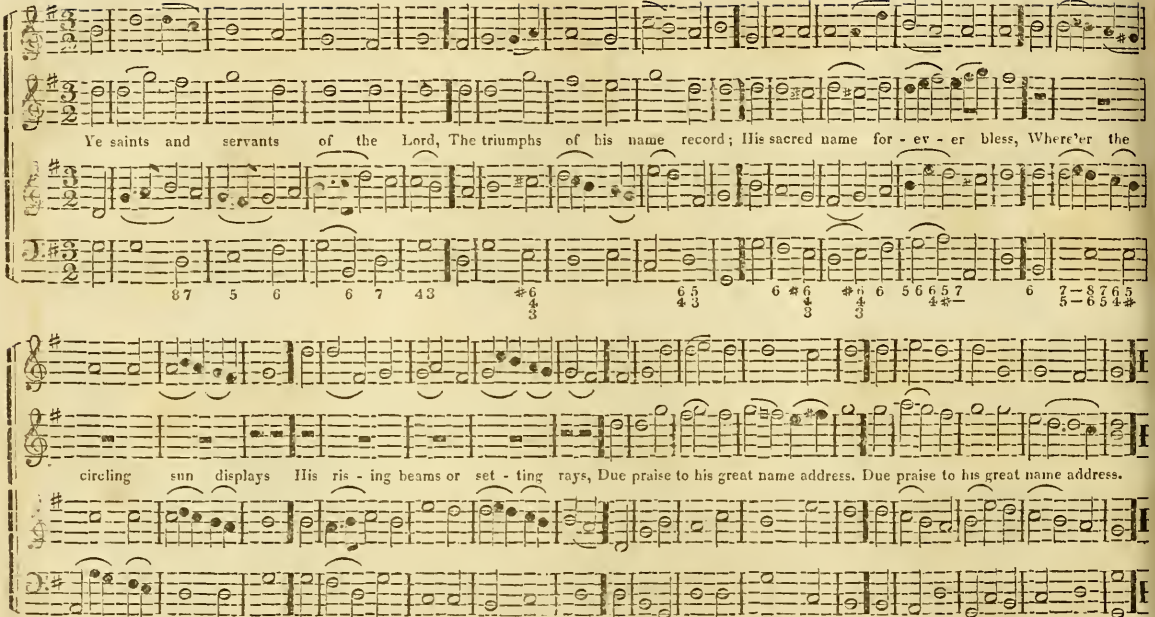
92. PECKHAM. S. M. Isaac Smith.

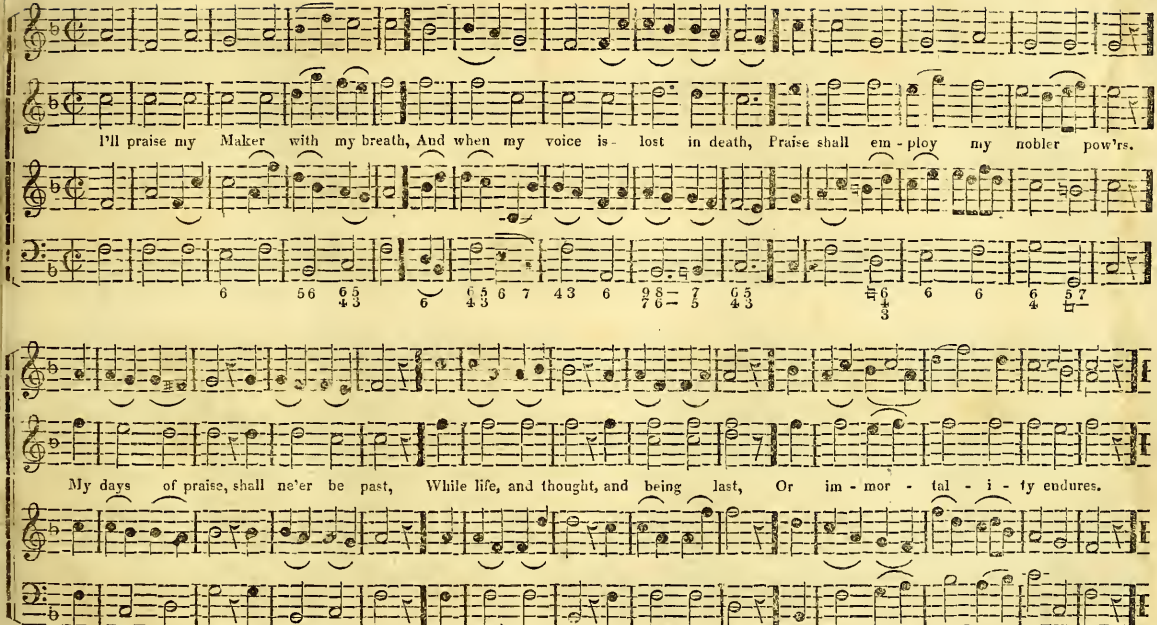




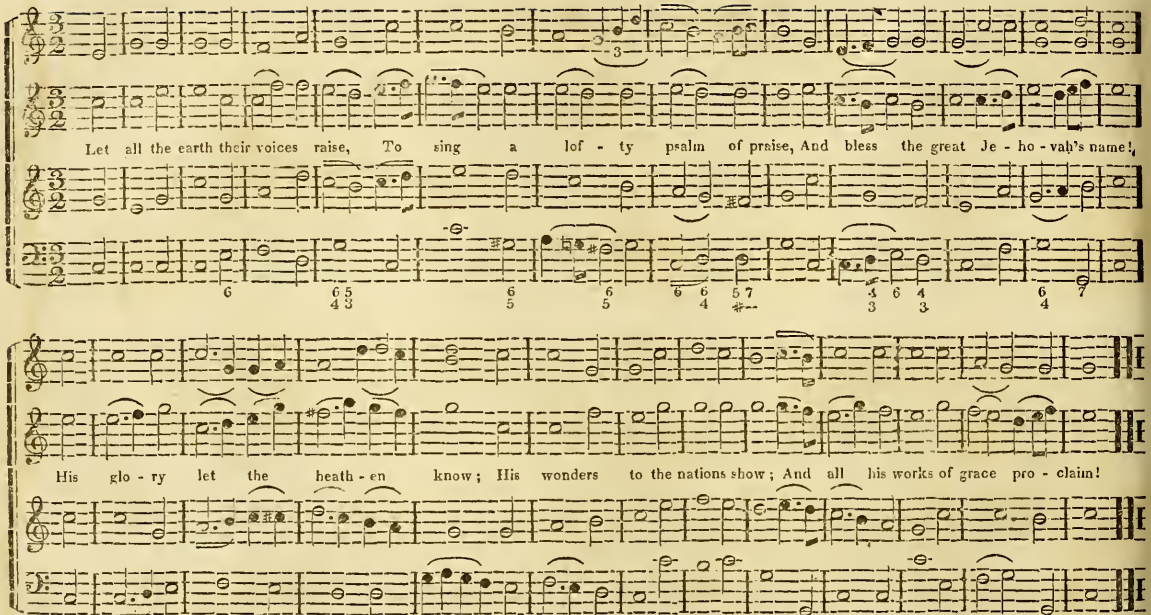
88. FROOME. S. M. I. Husband.

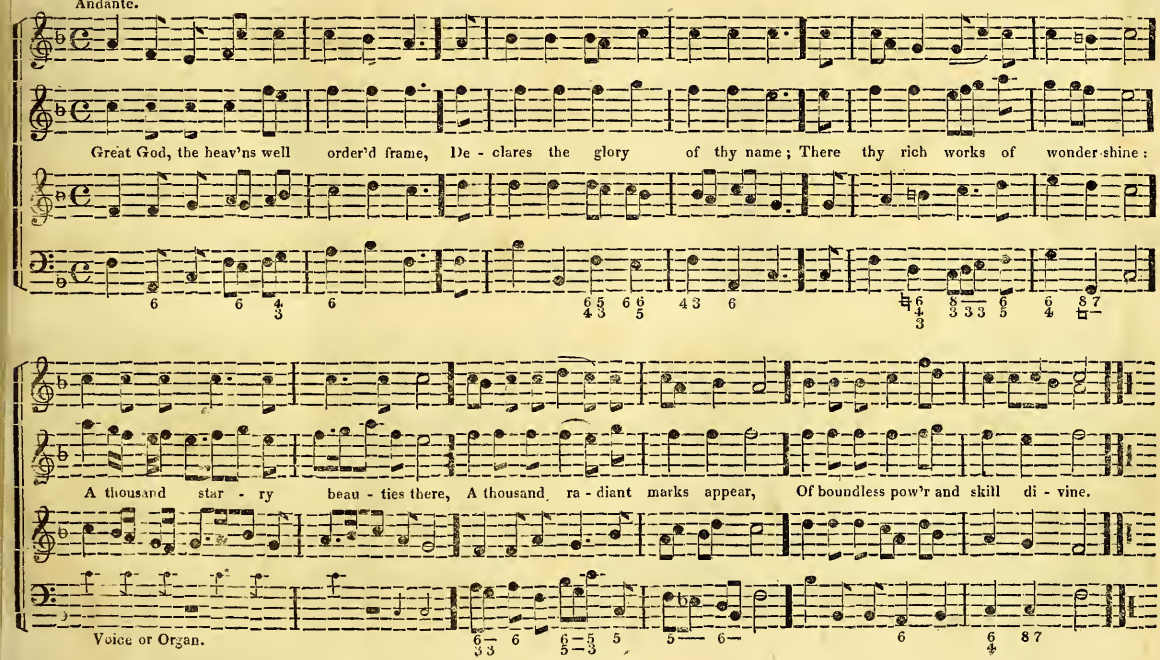



Ye saints and servants of the Lord, The triumphs of his name record; His sacred name for - ev - er bless, Where'er the
circling sun displays His ris - ing beams or set - ting rays, Due praise to his great name address. Due praise to his great name address.

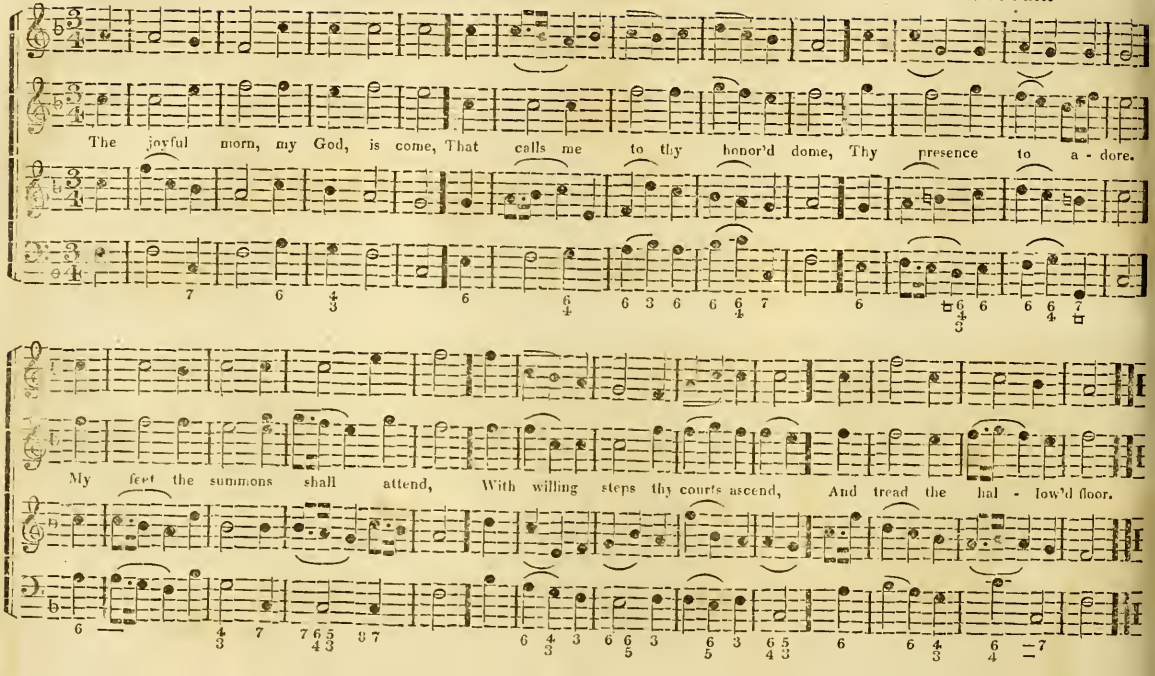

I'll praise my Maker with my breath, And when my voice is - lost in death, Praise shall em - ploy my nobler pow'rs.
My days of praise, shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - i - ty endures.

84. St. HELEN's. L. P. M. Jennings.




Andante.
Great God, the heav'ns well order'd frame, De - clares the glory of thy name; There thy rich works of wonder shine:
A thousand star - ry beau - ties there, A thousand ra - diant marks appear, Of boundless pow'r and skill di - vine.
Voice or Organ.

92. KEW. C. P. M. Dr. Randall.



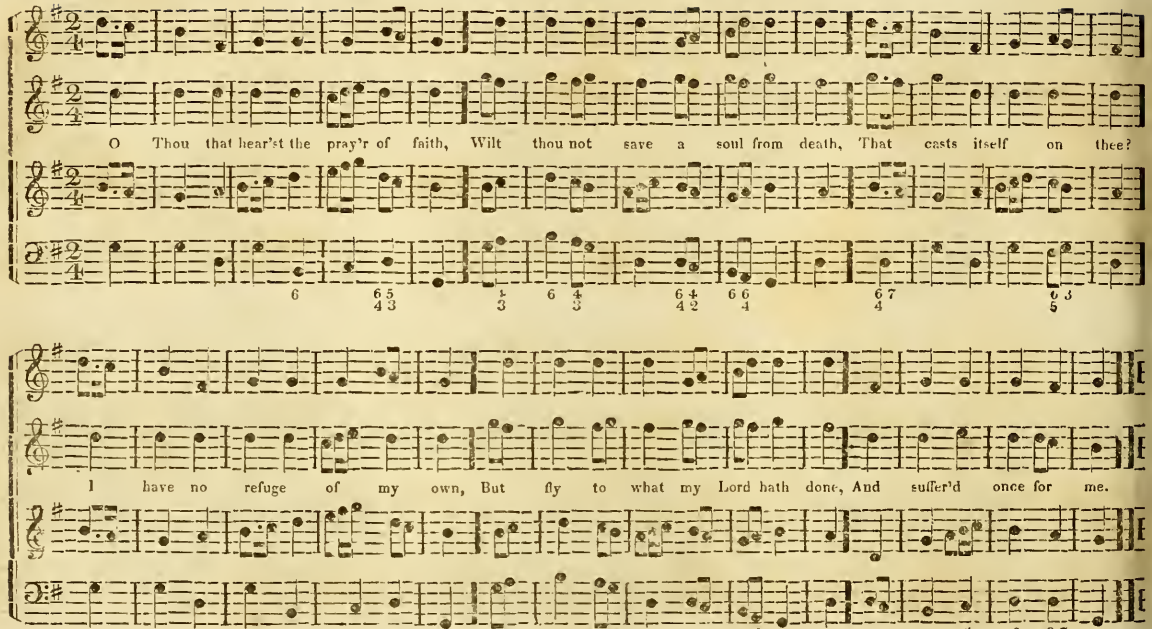
Be - gin my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Almighty's name!

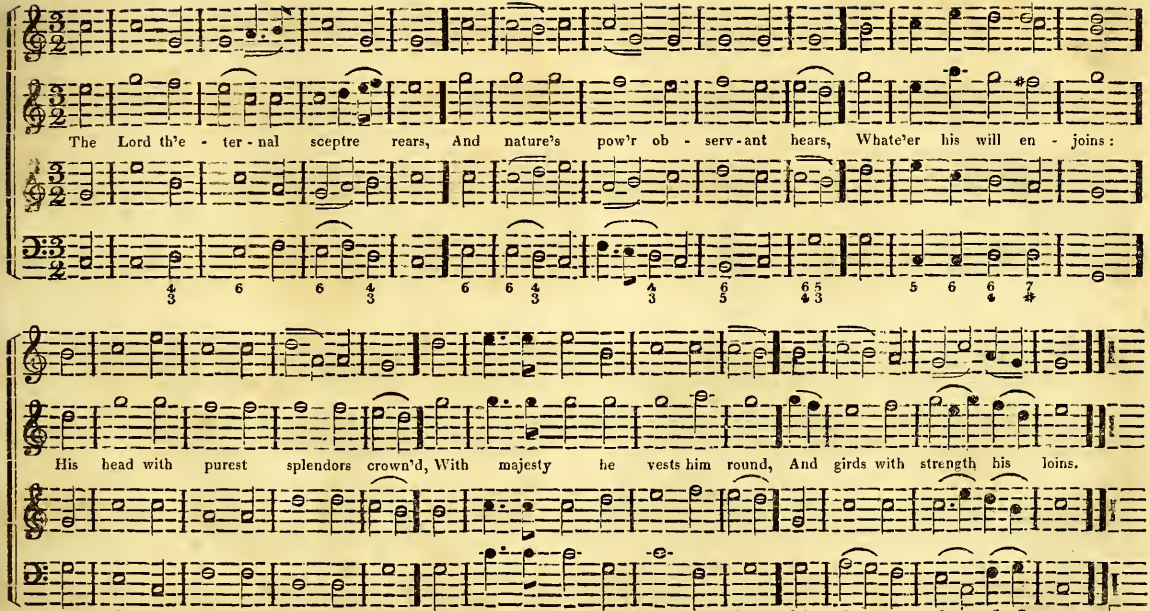
Second Treble. Alto.

Lo! heav'n and earth, and seas and skies, In one me - lo - dious concert rise, To swell th'in-spir-ing theme.

Voice or Organ.

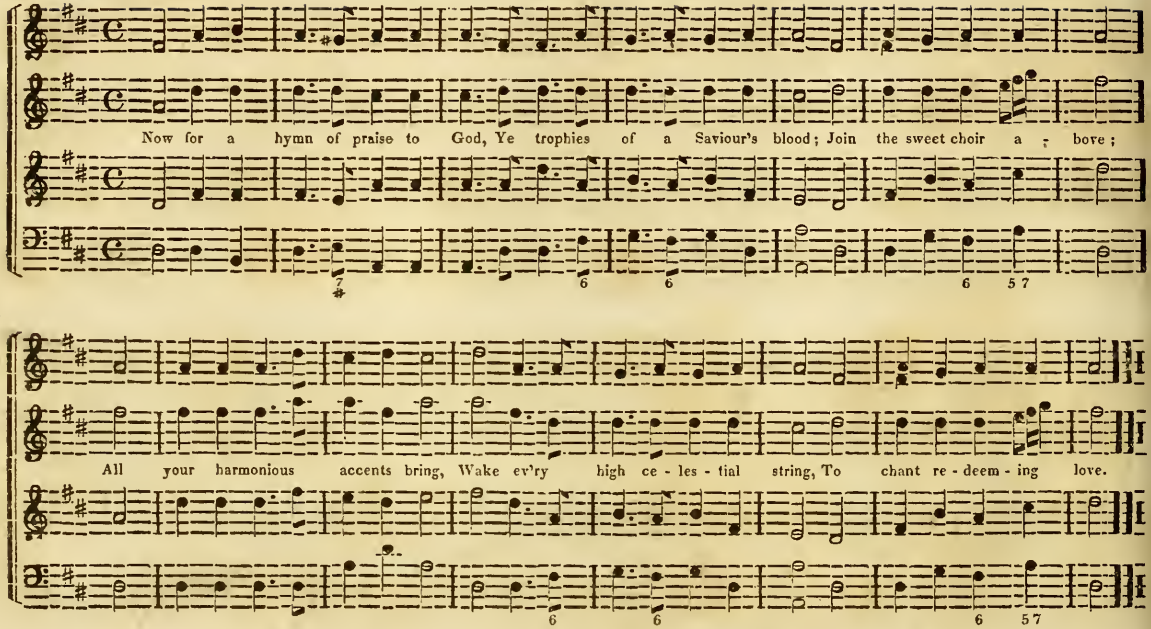
72. **ATHLONE.** C. P. M. German Air.

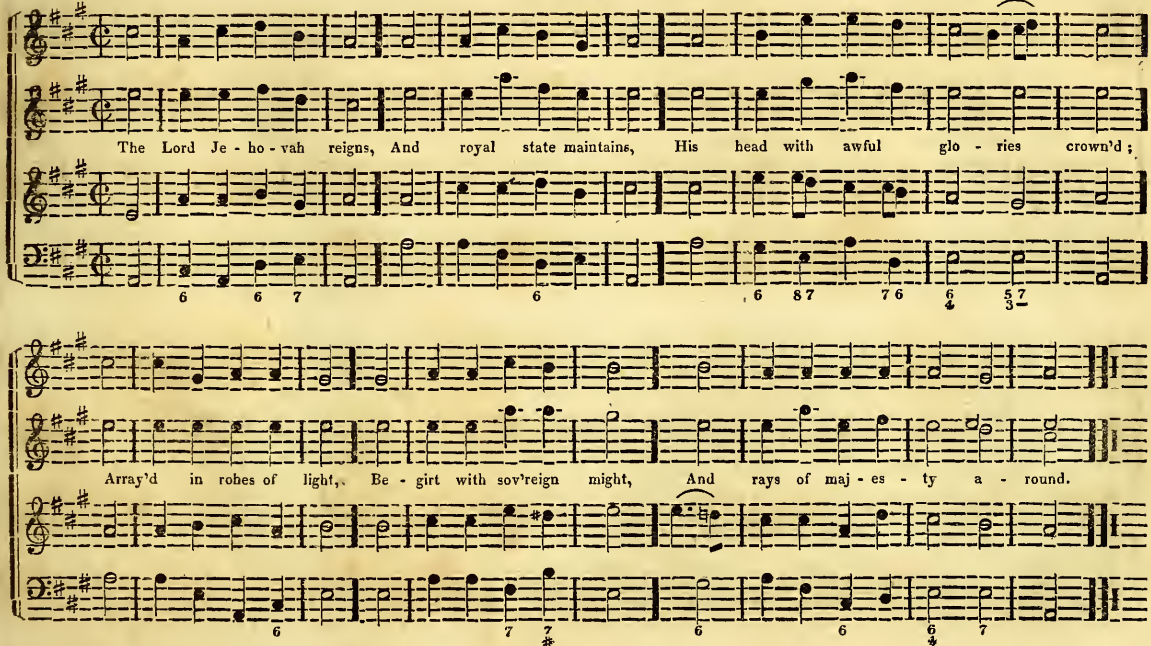


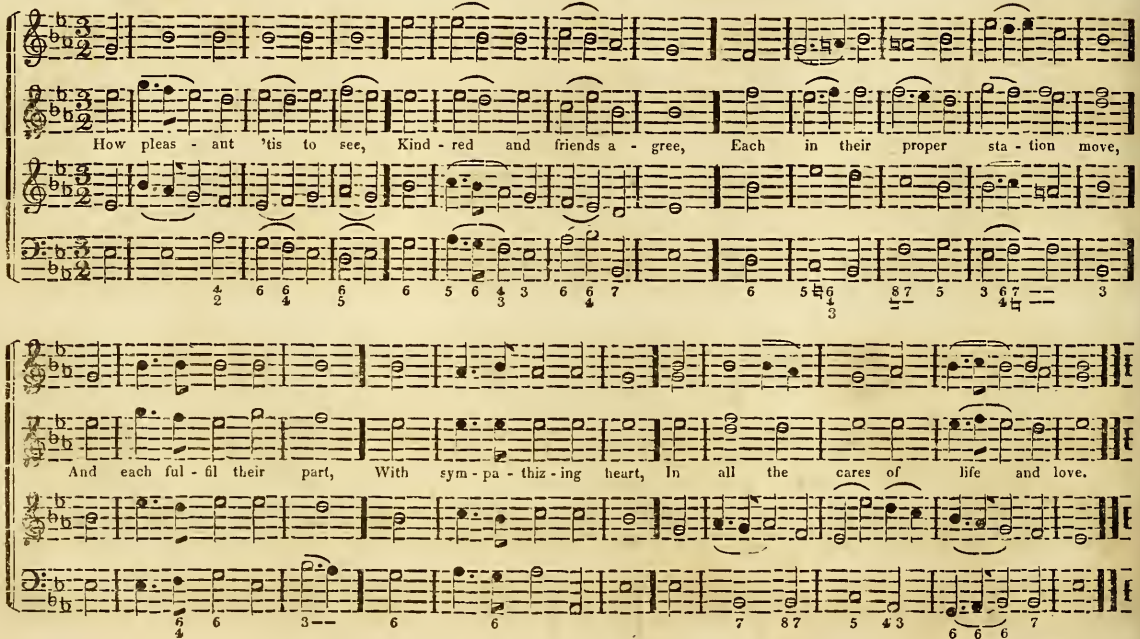

The Lord th'e - ter - nal sceptre rears, And nature's pow'r ob - serv - ant hears, Whate'er his will en - joins:
His head with purest splendors crown'd, With majesty he vests him round, And girds with strength his loins.

92.

REDEEMING LOVE. C. P. M.




The Lord Je - ho - vah reigns, And royal state maintains, His head with awful glo - ries crown'd;
Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - es - ty a - round.


How pleas - ant 'tis to see, Kind - red and friends a - gree, Each in their proper sta - tion move,
And each ful - fil their part, With sym - pa - thiz - ing heart, In all the cares of life and love.

Maestoso.

To God, the mighty Lord, Your joyful thanks re - peat; To him due praise af - ford, As good as

he is great. For God does prove our constant friend, His boundless love shall have no end.

88.

TRIUMPH. H. M.

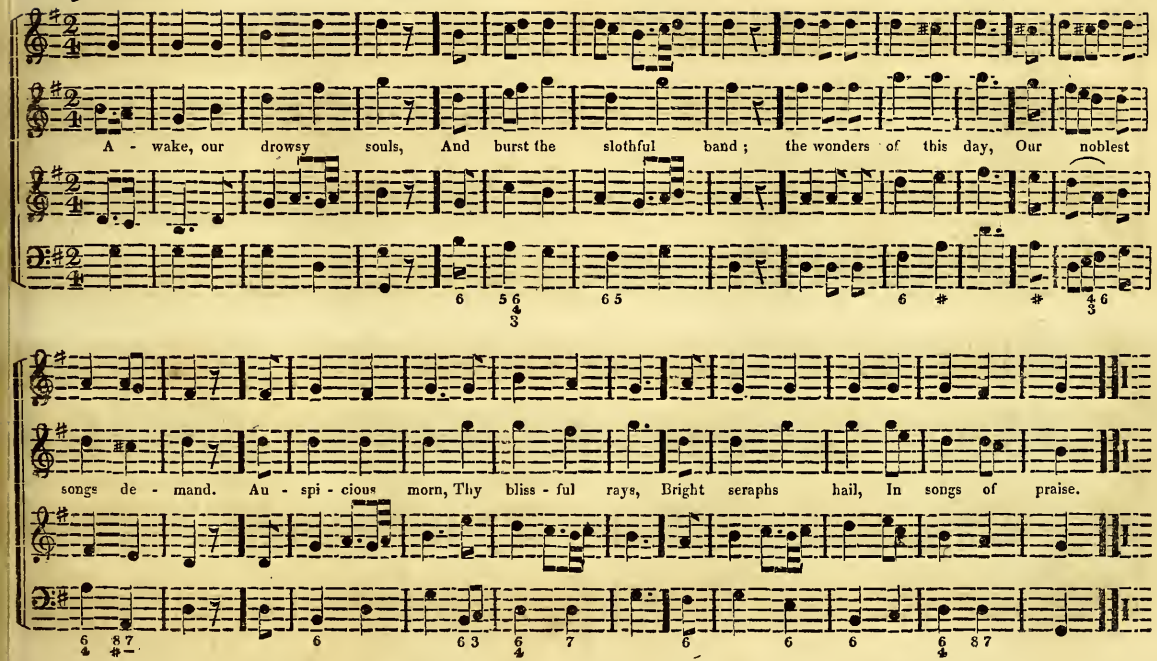
Lockhart.

Maestoso.

Re - joice! the Lord is King! Your God and King adore! Mortals, give thanks and sing, And triumph

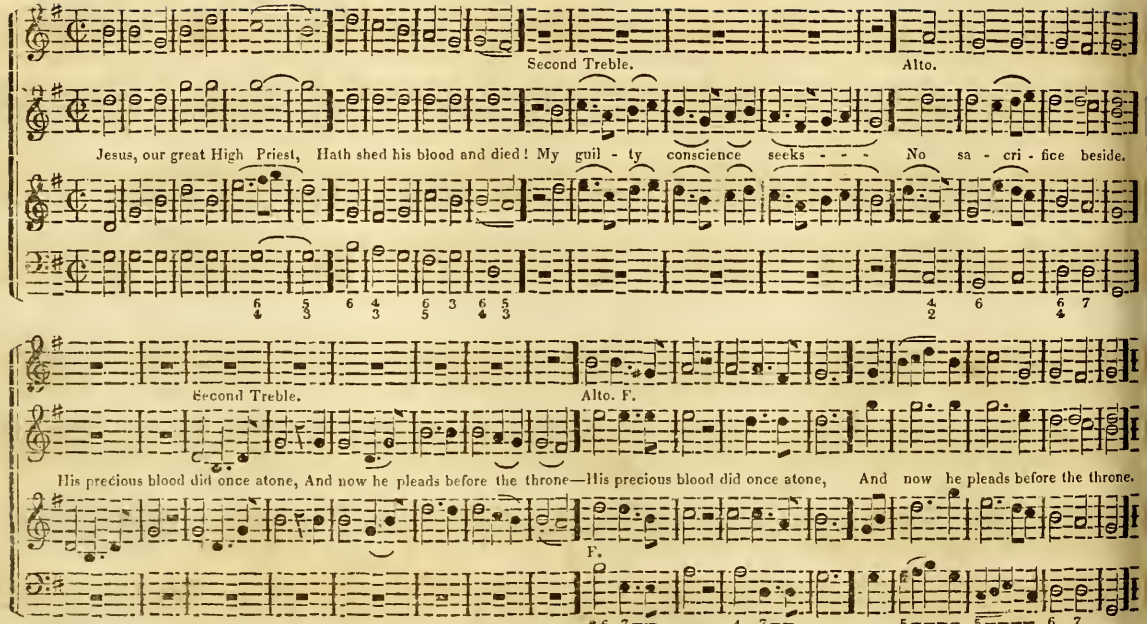
ev - er - more! Lift up your hearts, Lift up your voice! Re - joice! a - gain, I say, re - joice!

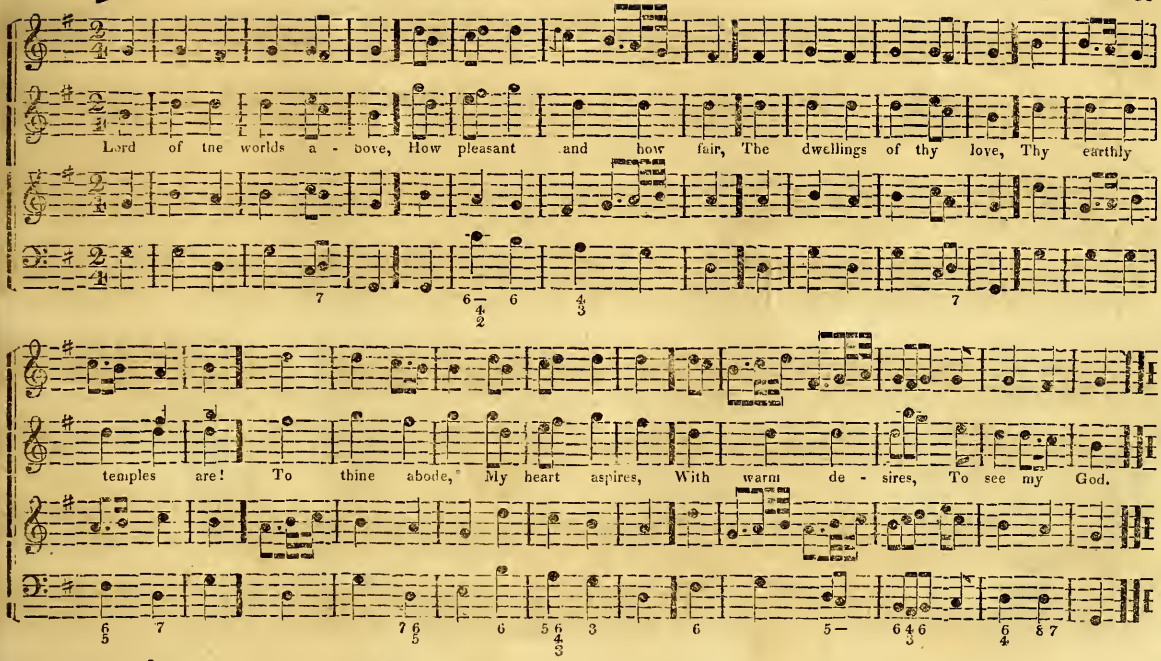
Tasto.

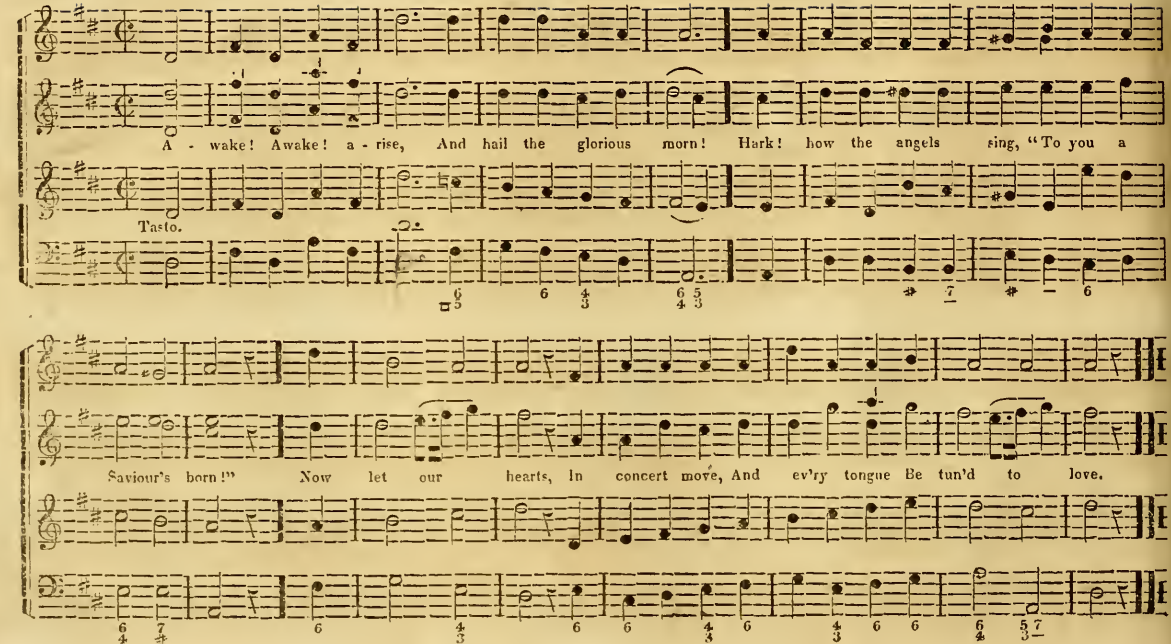

A - wake, our drowsy souls, And burst the slothful band; the wonders of this day, Our noblest
songs de - mand. Au - spi - cious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

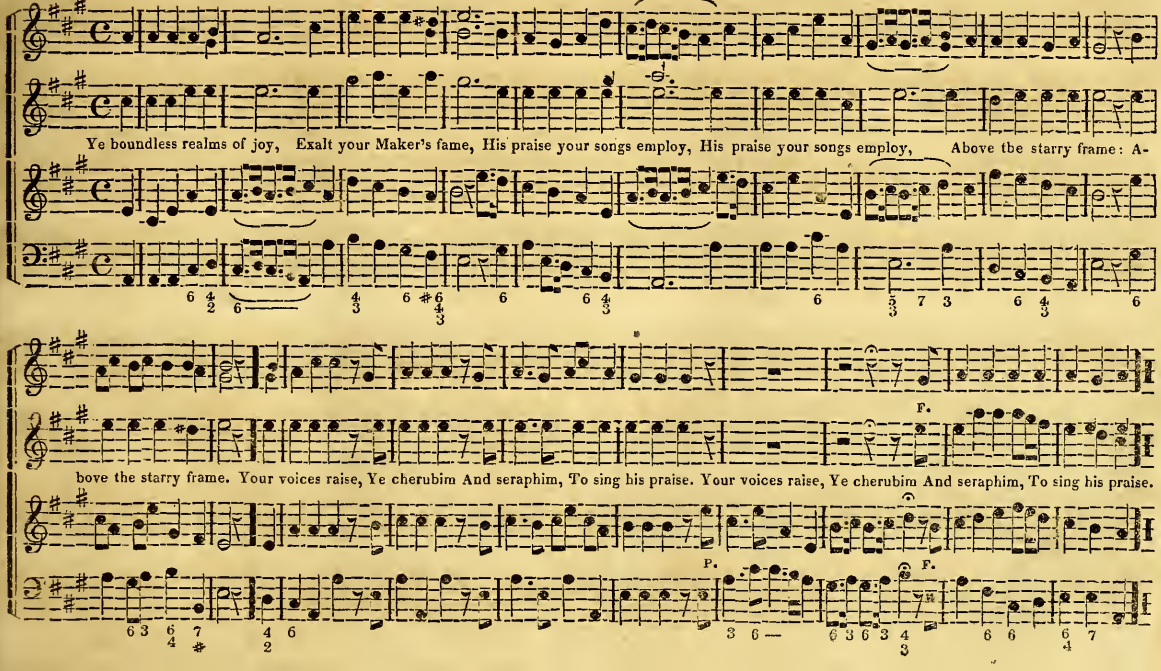
WEYMOUTH. H. M.

Harrison.

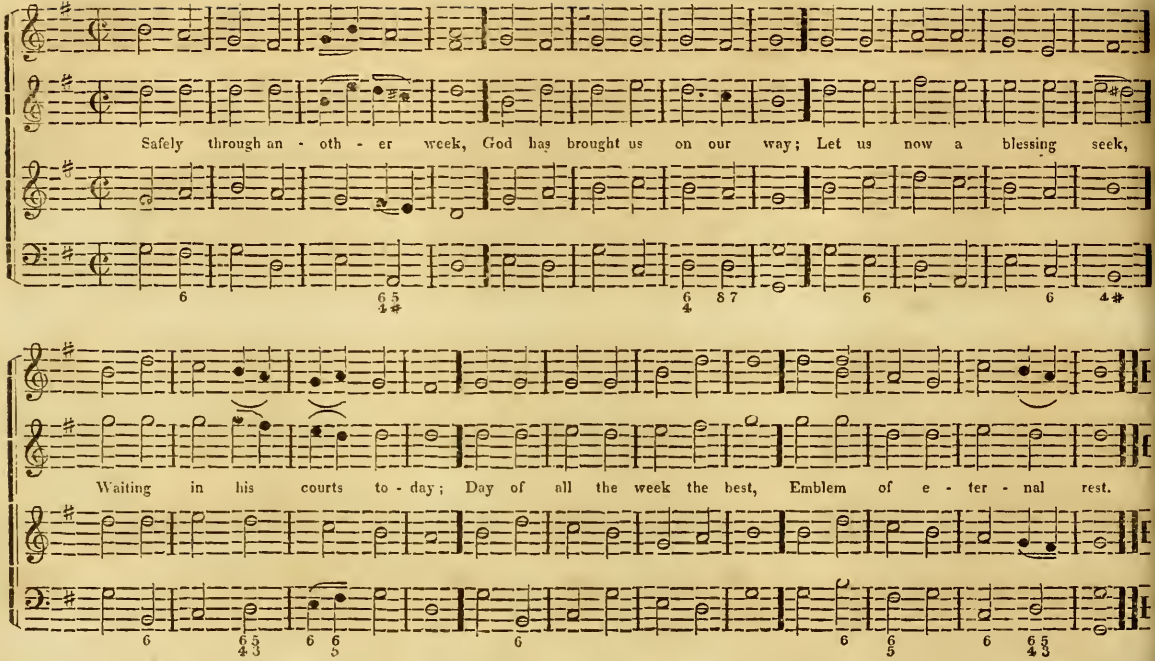



Lord of the worlds a - bove, How pleasant and how fair, The dwellings of thy love, Thy earthly
temples are! To thine abode, My heart aspires, With warm de - sires, To see my God.


A - wake! Awake! a - rise, And hail the glorious morn! Hark! how the angels sing, "To you a
Tasto.
Saviour's born!" Now let our hearts, In concert move, And ev'ry tongue Be tun'd to love.


Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise your songs employ, Above the starry frame: A-
bove the starry frame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.
F.
P.
F.

80. **SABBATH.** 7's. 6 lines. From the German, "Freu dich sehr o meine Seele."



Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my

2d Treble. P. Alto. F.

Saviour, hide, Till the storm of life is past, Safe into thy haven guide, O receive, O receive, O receive my soul at last.

P. F.

66. PLEYEL's HYMN. Sevens. Pleyel.

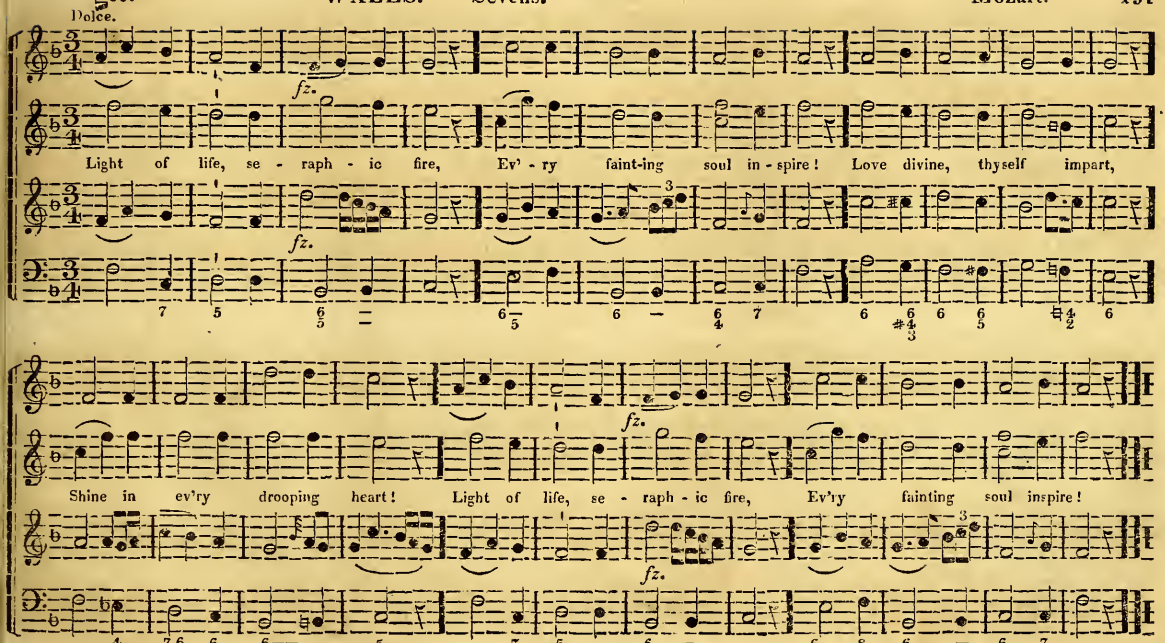
Largo é sempre piano.

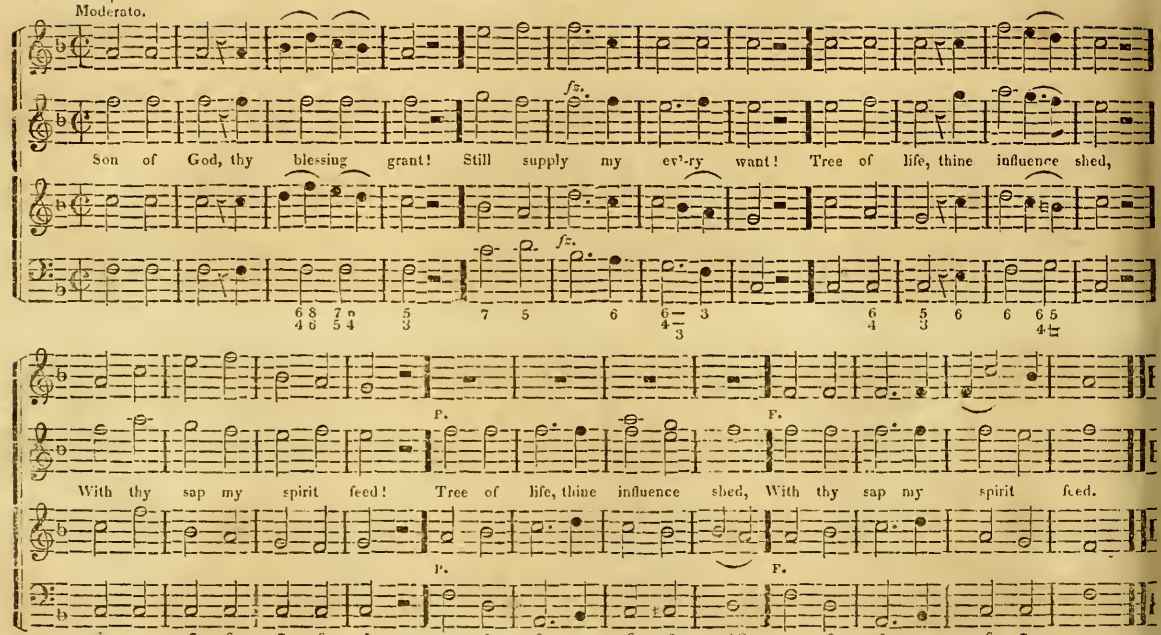
Children of the heav'nly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways!

68. BERNICE. Sevens. Handel.

Andante é sempre piano.

Hark! my soul, it is the Lord, 'Tis thy Saviour, hear his word! Jesus speaks and speaks to thee, "Say, poor sinner, lov'st thou me."


Dolce.
fz.
Light of life, se - raph - ic fire, Ev' - ry faint-ing soul in - spire! Love divine, thyself impart,
fz.
fz.
Shine in ev'ry drooping heart! Light of life, se - raph - ic fire, Ev'ry fainting soul inspire!
fz.


72.
Moderato.
TURIN. Sevens.
Giardini.
fz.
Son of God, thy blessing grant! Still supply my ev'-ry want! Tree of life, thine influence shed,
fz.
P.
F.
With thy sap my spirit feed! Tree of life, thine influence shed, With thy sap my spirit feed.
P.
F.

88. NAPLES. Sevens. Pleyel.

Affettuoso.

Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O - hear, my ardent cry; Frown not, lest I faint and die!

92. PILTON. Sevens. Weldon.

Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous source of ev'ry joy, Let thy praise our tongues employ!

72.

ALCESTER. Sevens.

When, my Saviour, shall I be, Per-fect-ly resign'd to thee, Poor and vile in my own eyes, On-ly in thy wisdom wise.

72.

SICILIAN HYMN. 7. or 8 & 7.

Come, thou Fount of ev'ry blessing, Tune my heart to sing thy grace! Streams of mercy, never ceasing, Call for songs of loudest praise.

Andantino.

While, with ceaseless course, the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.

Fixt in an e - ter - nal state, They have done with all below; We a little longer wait, But how little none can know.

80. **VENICE.** Sevens. Handel.

Largo.

Ho - ly Father, God of love, Look with mercy from above! Let thy streams of comfort roll,

Pia.

Let them fill and cheer my soul!

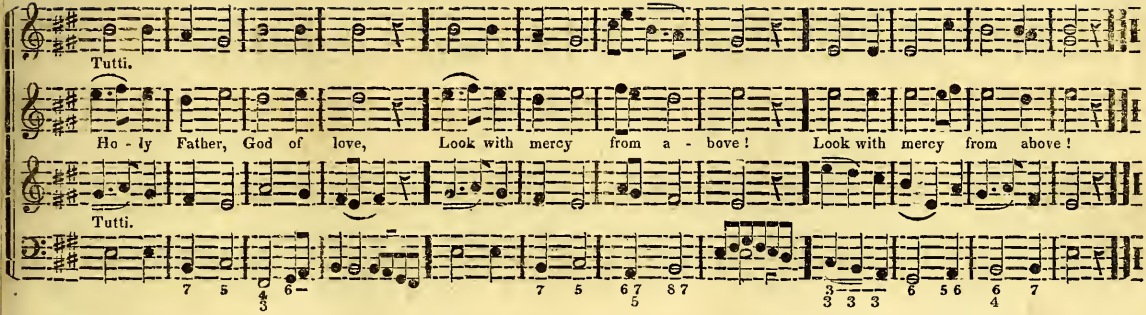
Pia.

Let them fill and cheer my soul! Let them fill - - - - and cheer my soul!

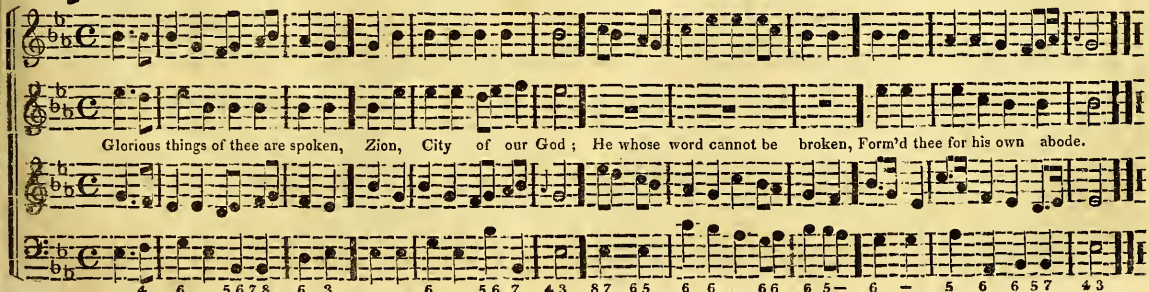
Pia.

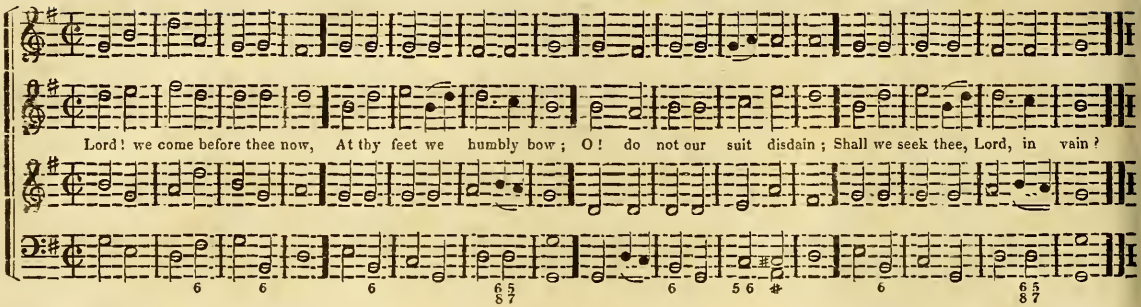
Pia.

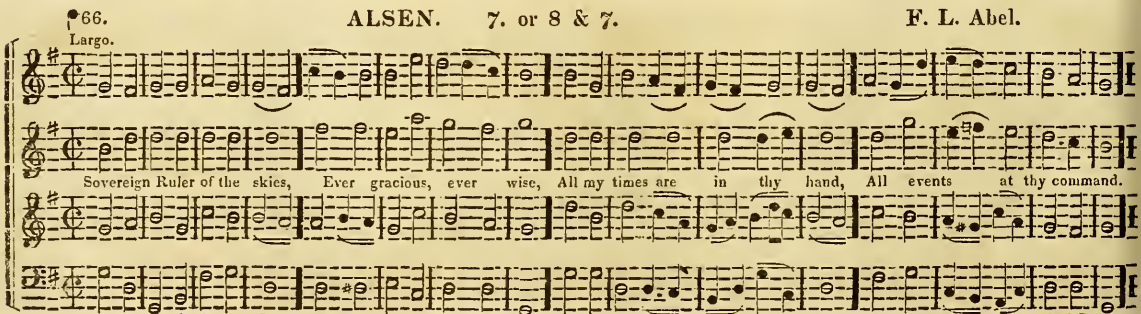
Let them fill and cheer my soul!



80. **WORTHING.** 8's & 7's. Schelz.




80.
NUREMBURG. 7's. From the German, "Liebster Jesu wir sind hier."
Lord! we come before thee now, At thy feet we humbly bow; O! do not our suit disdain; Shall we seek thee, Lord, in vain?


66.
ALSEN. 7. or 8 & 7. F. L. Abel.
Largo.
Sovereign Ruler of the skies, Ever gracious, ever wise, All my times are in thy hand, All events at thy command.

76. **LINCOLN.** Sevens. Dr. Boyce.

Morning breaks upon the tomb, Jesus dissipates its gloom! Day of triumph through the skies—See, the glorious Saviour rise!

88. **STANLEY.** 8's. & 7's. Stanley.

With my heart's sincere intention, Lord, my pray'r shall be preferr'd; I will make melodious mention, Of the wonders of thy word.

66.

AUSTRIA. 7. or 8 & 7.

Mozart.

Largo. Affettuoso.

O'er the hills I lift mine eyes, To those hills beyond the skies! Thence my soul her help de - rives.

There my ho - ly Re - fuge lives. There my ho - ly Re - fuge lives.

Allegro.

High in yonder realms of light, Far above these lower skies, Fair and ex-quis - ite - ly bright, Heav'ns unfading mansions rise.

Built of pure and massy gold, Strong and du - ra - ble are they; Deck'd with gems of worth untold, Subjected to no decay.

76. **AMBOYNA.** 7, or 8 & 7. Battishill.

Andante.

Gracious Spirit, Love di - vine, Let thy light with - in me shine! All my guilty fears remove, Fill me full of heav'n and love!

Speak thy pard'ning grace to me, Set the burden'd sinner free! Lead me to the Lamb of God, Wash me in his precious blood.

Allegretto, Maestoso.

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - - lu - jah! A - - men!

72. **ATHENS.** 8 & 7. **Pleyel.**

Andante.

Lord Almighty, gracious Father, Thou art all my hope and fear; When in danger thou in mercy, Lord, dost hear my humble pray'r.

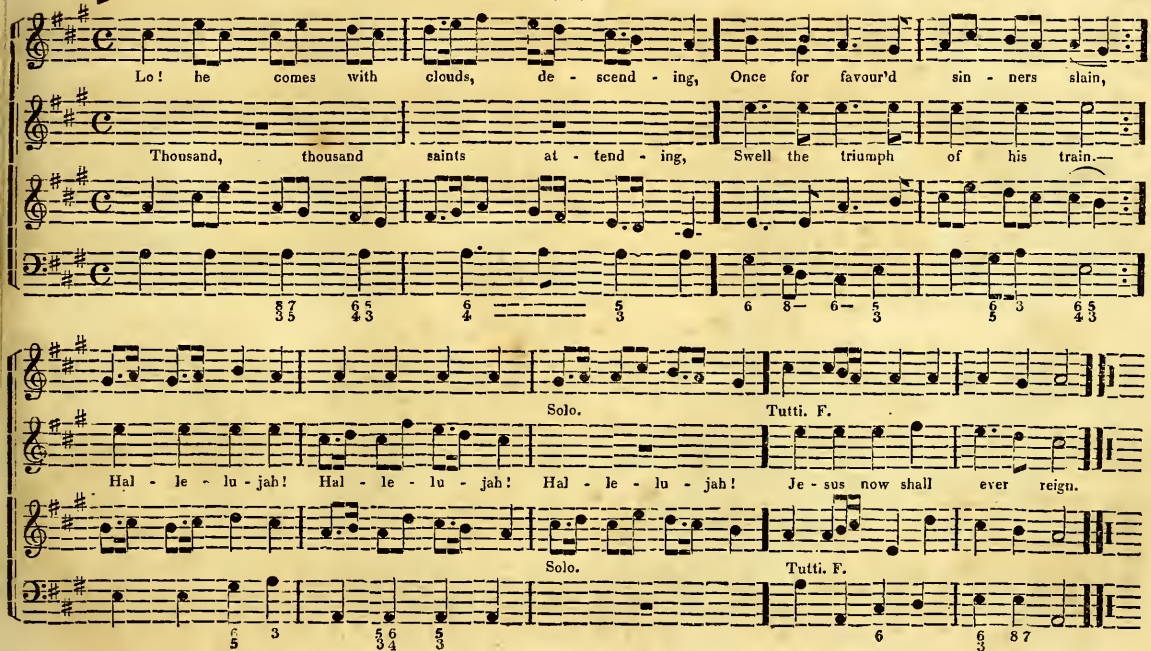
72. Dolce é Sostenuto. **REUBENS.** 8 & 7. **Paesiello.**

fz *fz*

1. When the winter's tempest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

fz *fz*

2. So my bosom comforts languish, Like a lil-ly over-blown, And my heart is fill'd with anguish, When I see my Saviour frown.


Lo! he comes with clouds, de - scend - ing, Once for favour'd sin - ners slain,
Thousand, thousand saints at - tend - ing, Swell the triumph of his train.—
Solo.
Tutti. F.
Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Je - sus now shall ever reign.
Solo.
Tutti. F.

♩=72. **ANGOLA.** Sevens. **Himmel.**

fz *fz*

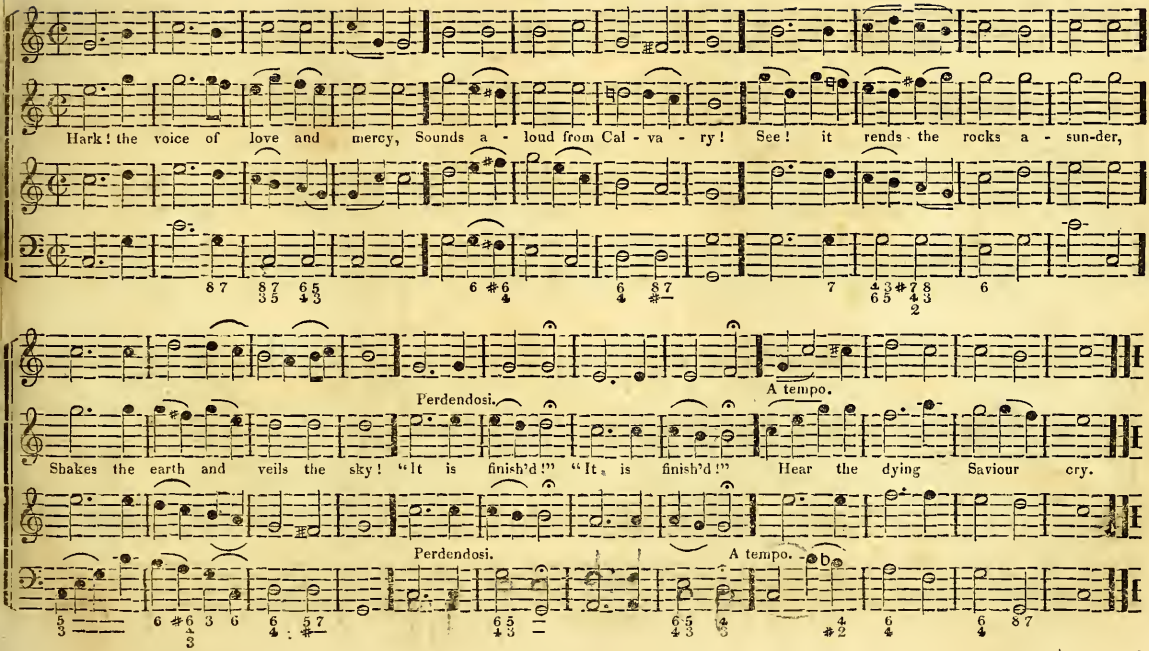
Rise, ye saints, to praise your King! All your sweetest passions raise, Holy pleasure while you sing, Blending with your notes of praise!

fz *fz*

♩=72. **GANGES.** 8, 7, or 8, 7 & 4. **Beethoven.**

Maestoso.

Praise the Lord, the great Creator, Bounteous source of ev'ry joy: Praise him all ye works of nature: Let his praise our tongues employ!


Hark! the voice of love and mercy, Sounds a - loud from Cal - va - ry! See! it rends the rocks a - sun-der,
Perdendosi.
A tempo.
Shakes the earth and veils the sky! "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry.
Perdendosi.
A tempo.

72. **SEVILLE.** 8 & 7, or 8, 7 & 4. **Woelfl.**

Andante.

In the floods of trib - u - la-tion, While the billows o'er me roll, Je - sus whispers con - so - lation,

And sup - ports my fainting soul— Sweet af - flic - tion!—Sweet af - flic - tion—That brings Je-sus to my soul!

Dolce.

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Oh! re-fresh us with thy blessing: Oh! re - fresh us with thy grace—Oh! re - fresh us—Oh! re - fresh us—Oh! re - fresh us with thy grace.

72.

WILNA. 8, 7, or 8, 7 & 4.

Monsigni.

Affettuoso.

Lord, in mer - cy, oh! pro - tect us! Keep, oh! keep us thro' the day! Thou a - lone canst on - ly save us;

Un - to Thee we sing and pray. Lord, in mer - cy, oh! pro - tect us! Keep, oh! keep us thro' the day!

Moderato.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace! Let us, each thy love pos - sess - ing,

Triumph in re - deem - ing grace. Oh! re - fresh us! Oh! re - fresh us, Trav'ling thro' this wil - der - ness!

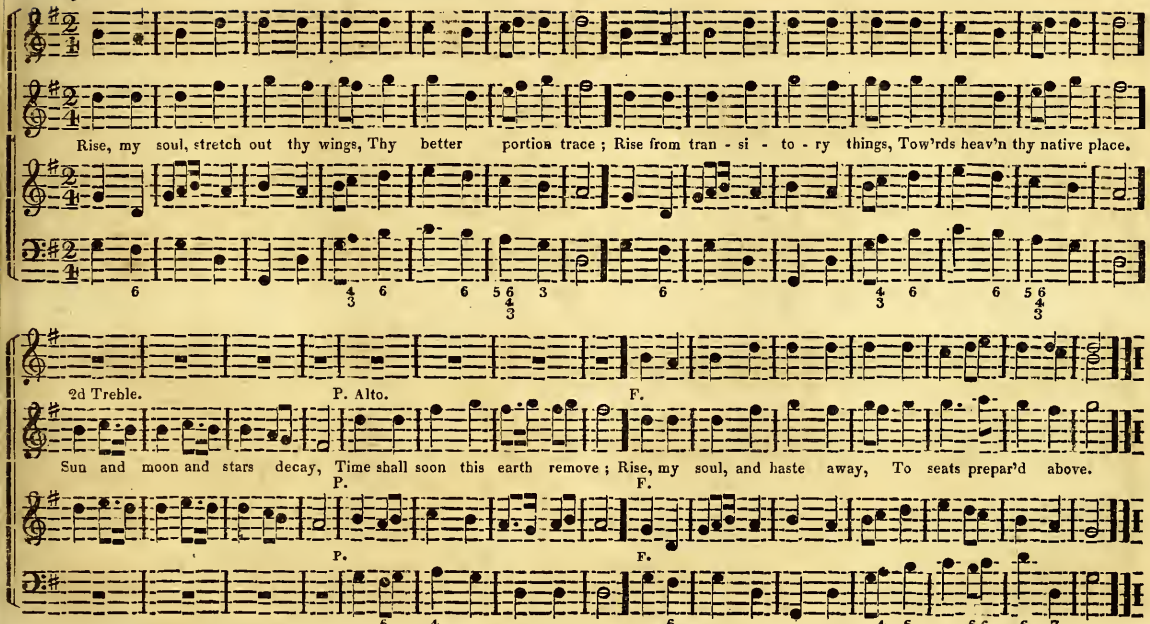
Largo. Cantabile é sostenuto.

P.

See the leaves, around us falling, Dry and wither'd to the ground! Thus to thoughtless mortals calling, In a sad and solemn sound—

P.

"Sons of Adam, (once in Eden, "When like us, he blighted fell,) "Hear the lecture we are reading, "'Tis, a - las! the truth we tell!"


Rise, my soul, stretch out thy wings, Thy better portion trace ; Rise from tran - si - to - ry things, Tow'rds heav'n thy native place.
2d Treble.
P. Alto.
F.
Sun and moon and stars decay, Time shall soon this earth remove ; Rise, my soul, and haste away, To seats prepar'd above.
P.
F.
P.
F.

72. **TRIVOLI.** 8 & 7, or 8, 7 & 4. **Pleyel.**

Andante é dolce.

P. F.

See from Zion's sacred mountain, Streams of liv - ing water flow! God has open'd there a fountain,

P. F.

P. Solo. Blessed, Tutti. Solo. Blessed, Tutti. P. Solo.

This sup - plies the plains be - low. They are blessed— They are blessed, Who its sovereign

P. Solo. Blessed, Tutti. Solo. Blessed, Tutti. P. Solo.

Blessed,

Tutti. F.

virtue know. They are blessed— They are blessed, Who its sov'reign virtue know.

Tutti. F.

69. EASTABROOK. 8 & 7. Dr. Boyce.

Expressivo.

Weigh the words of my profession, Lord, in thy in - dul-gent scale, Of a Father's prepossession, Let my thoughts themselves avail!

Lord, not e'en an - gel - ic nature, Can sustain thy brightness near; How then can a mortal creature, Dare to meet thy eye severe?

80. Andante. **TAMWORTH.** 8, 7 & 4. Lockhart.

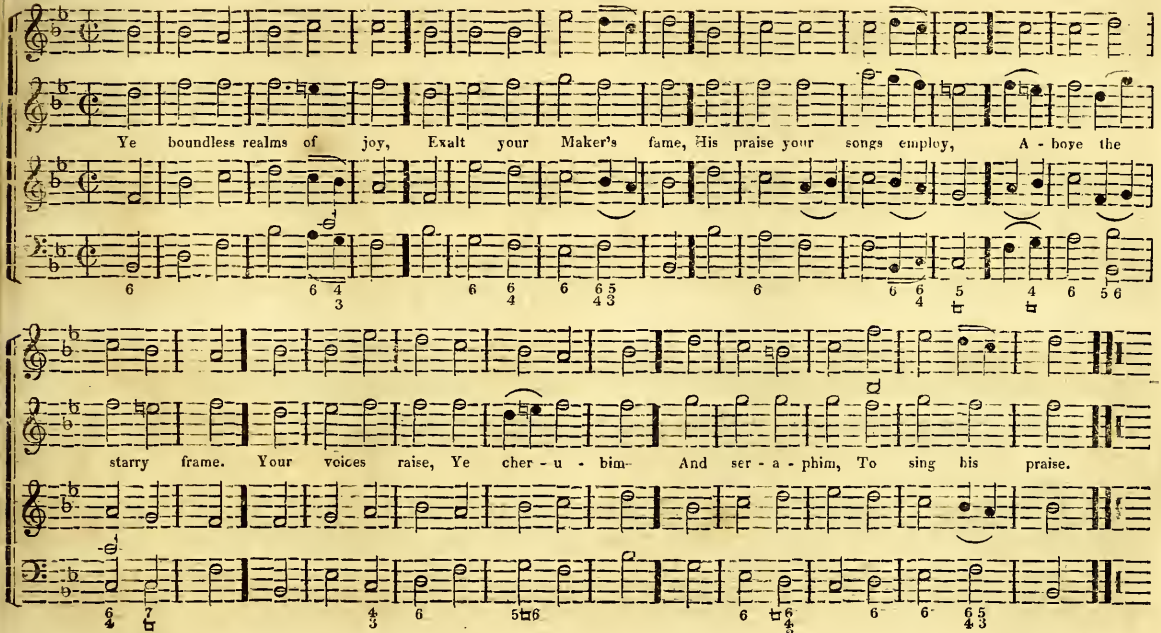
Guide me, O thou great Jehovah, Pilgrim thro' this barren land!

I am weak, but thou art mighty, Hold me with thy pow'rful hand!—Bread of heaven, Bread of heaven, Feed me till I want no more!

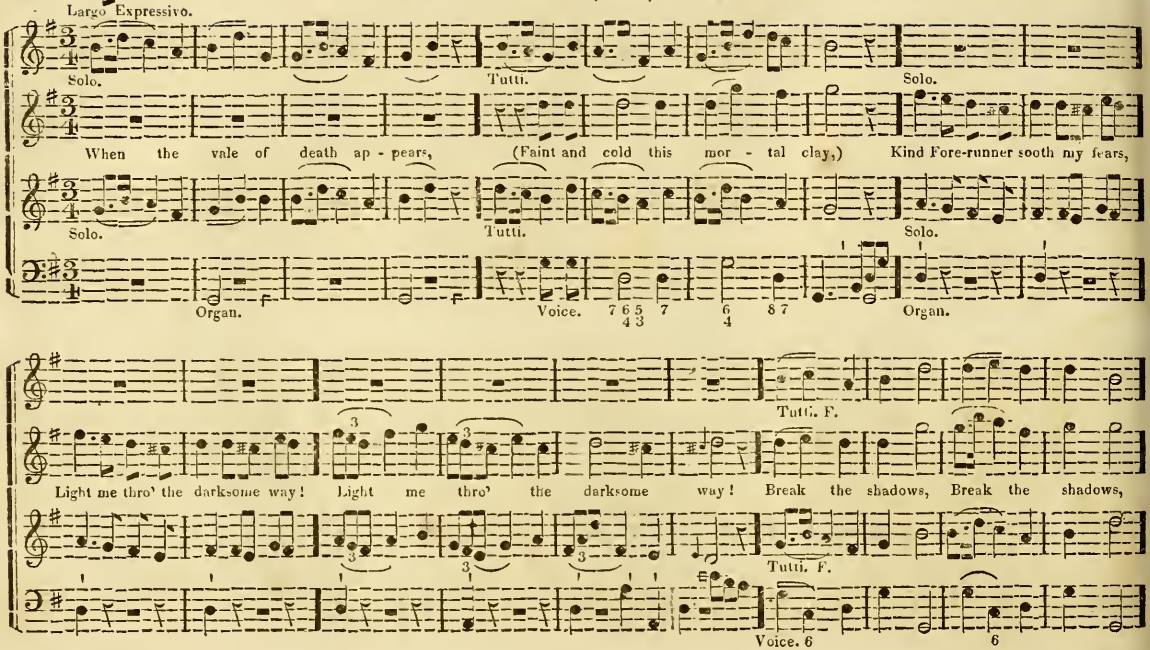
Tasto.

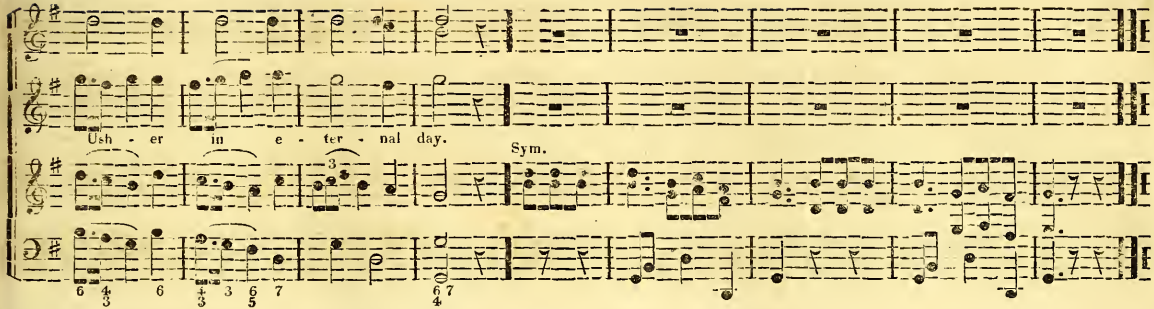
72. **EDYFIELD.** Sevens. C. L. Latrobe.

Lord! submissive make us go, Gladly leaving all below; Only thou our Leader be, And we still will follow Thee.

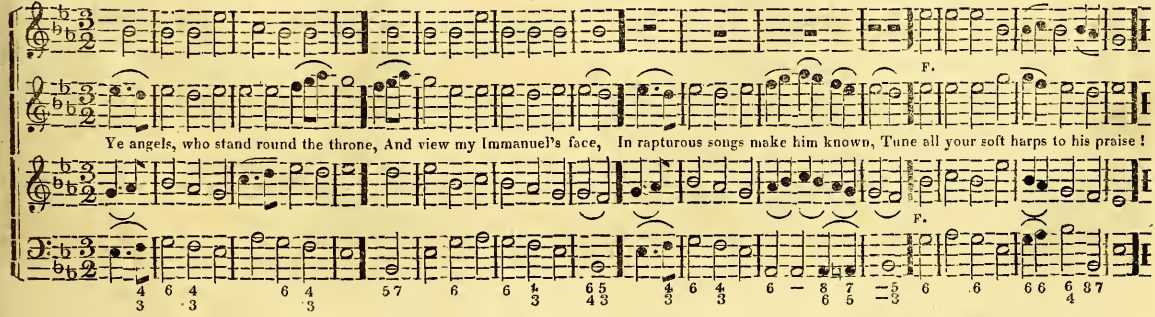

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, A - boye the
starry frame. Your voices raise, Ye cher - u - bim And ser - a - phim, To sing his praise.

80. **WICKLOW.** 8 & 7, or 8, 7 & 4. **Florio.**





84. **GOSHEN.** Eights.



84. **WANWORTH.** Fights. Harwood.

My gracious Redeemer I love, His praises aloud I'll proclaim, And join with the armies above, To shout his a - dor - a - ble name.

84. **SPRING.** Eights. Thos. Clark.

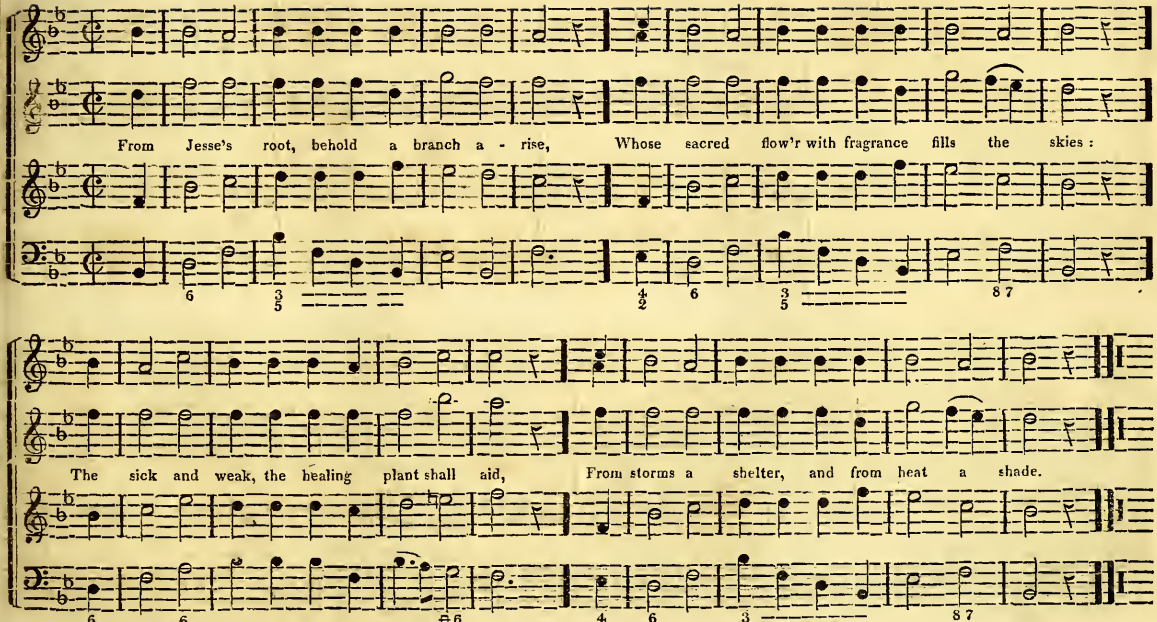
Grazioso.

1. The winter is over and gone: The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

2. Shall every creature around, Their voices in concert unite, And I the most favour'd be found, In praising to take less delight?

3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell.

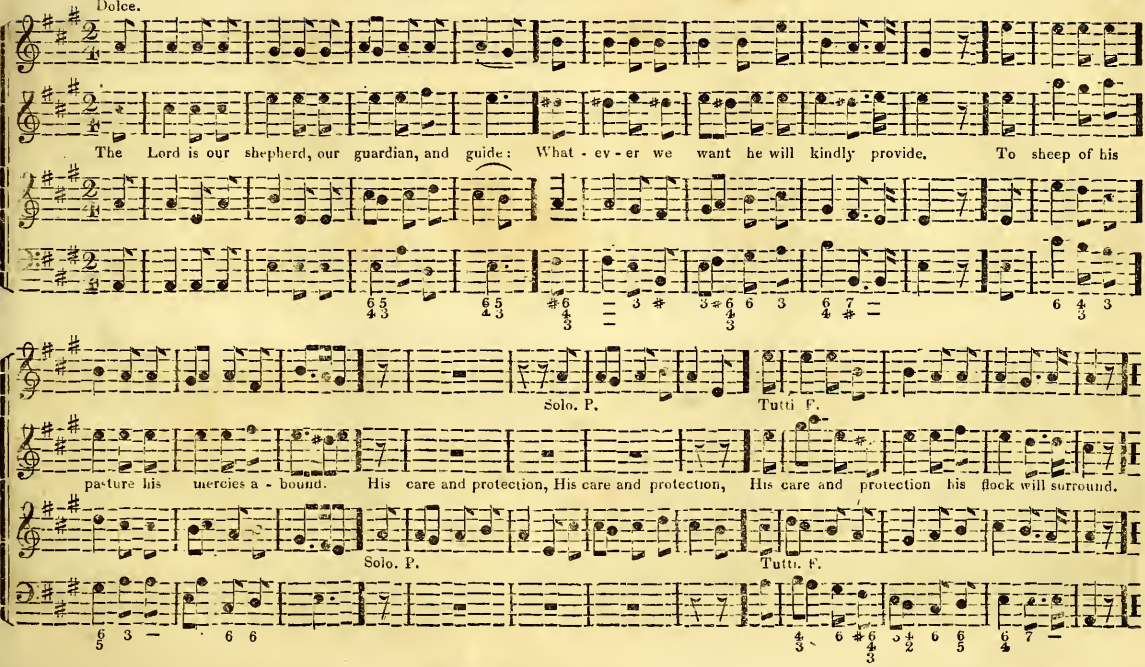
4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.


From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies :
The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

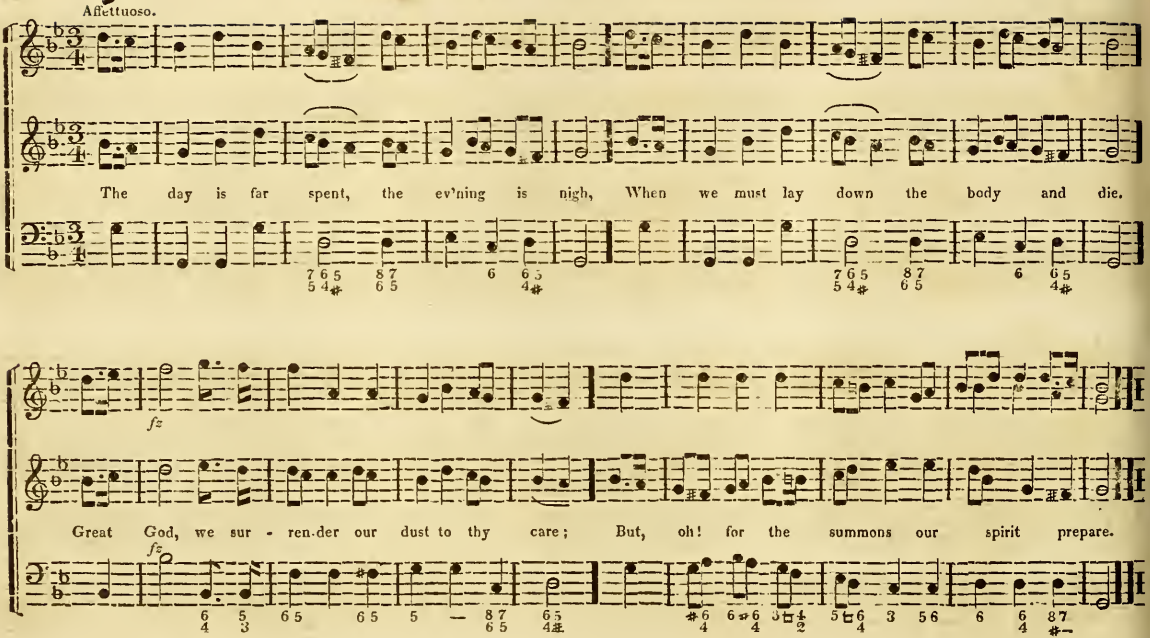
80. **EASTER HYMN.** Sevens. **Dr. Worgan.**

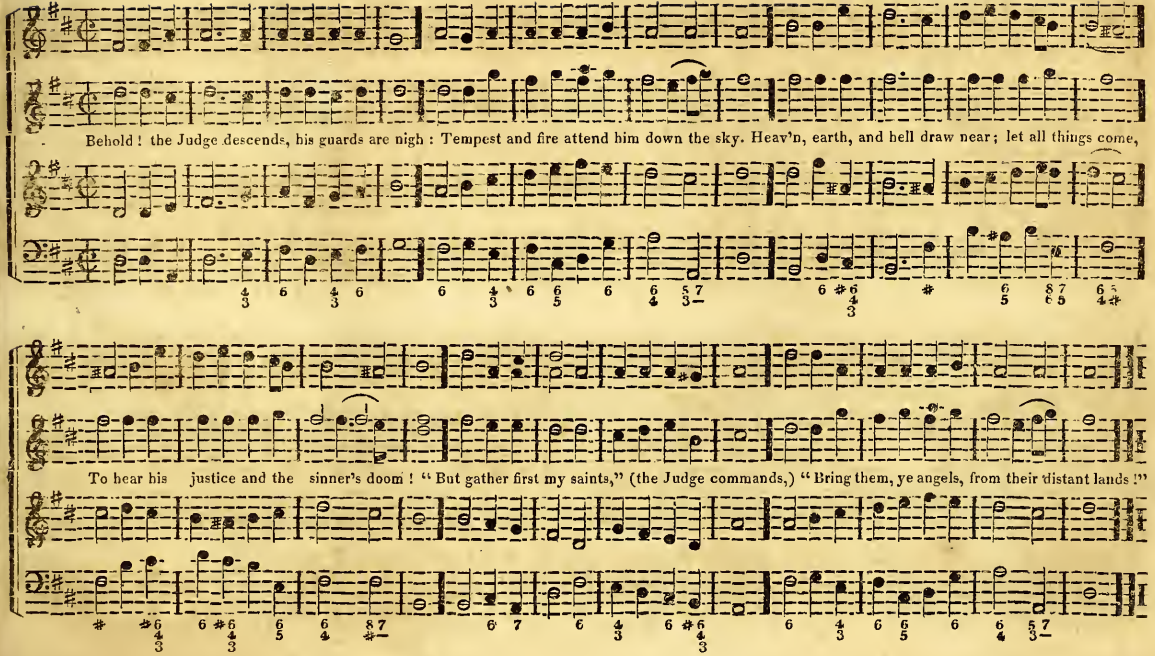
Christ our Lord is ris'n to-day, Hal - - - - - le - lu - jah, Sons of men and angels say, Hal - - - - le - lu - jah,

Raise your songs and triumph high, Hal - - - - - le - lu - jah, Sing, ye heav'ns, and earth reply, Hal - - - - - le - lu - - jah.

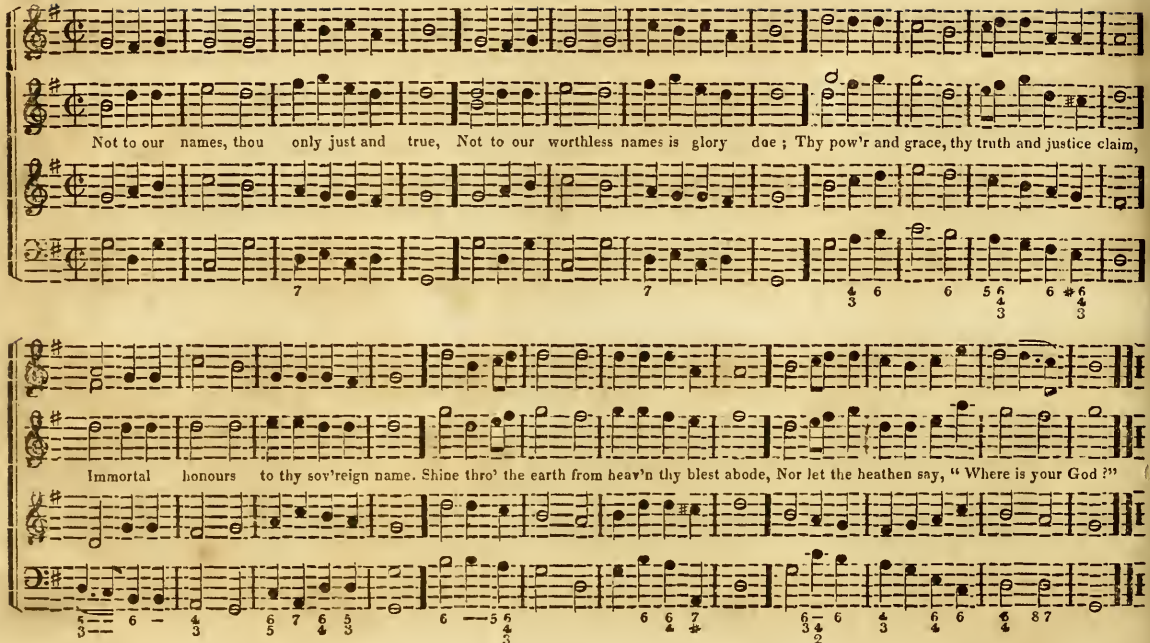

Dolce.
The Lord is our shepherd, our guardian, and guide: What - ev - er we want he will kindly provide. To sheep of his
Solo. P.
Tutti. F.
pasture his mercies a - bound. His care and protection, His care and protection, His care and protection his flock will surround.
Solo. P.
Tutti. F.

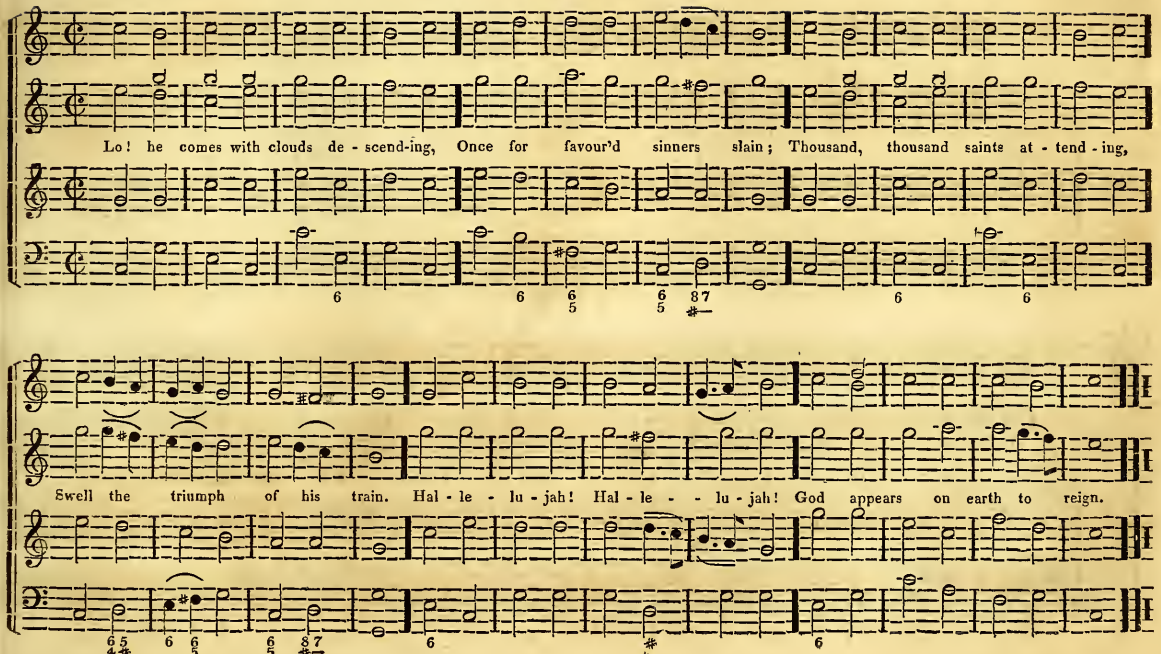
84. HAMILTON. 10 & 11.

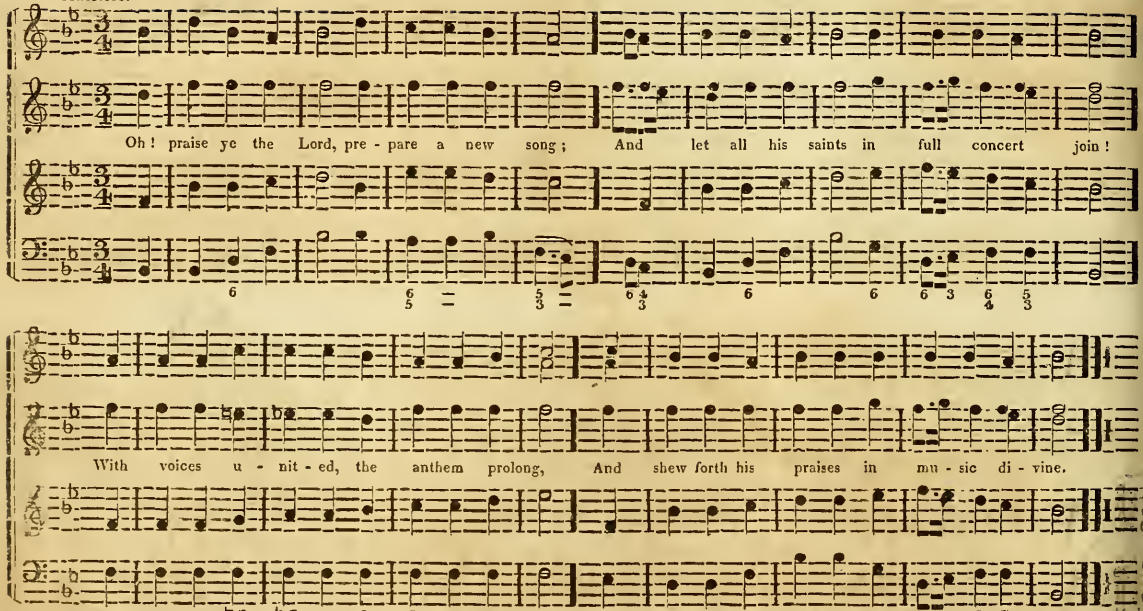



Behold! the Judge descends, his guards are nigh: Tempest and fire attend him down the sky. Heav'n, earth, and hell draw near; let all things come,
To hear his justice and the sinner's doom! "But gather first my saints," (the Judge commands,) "Bring them, ye angels, from their distant lands!"

MONTAGUE. 10 & 11.



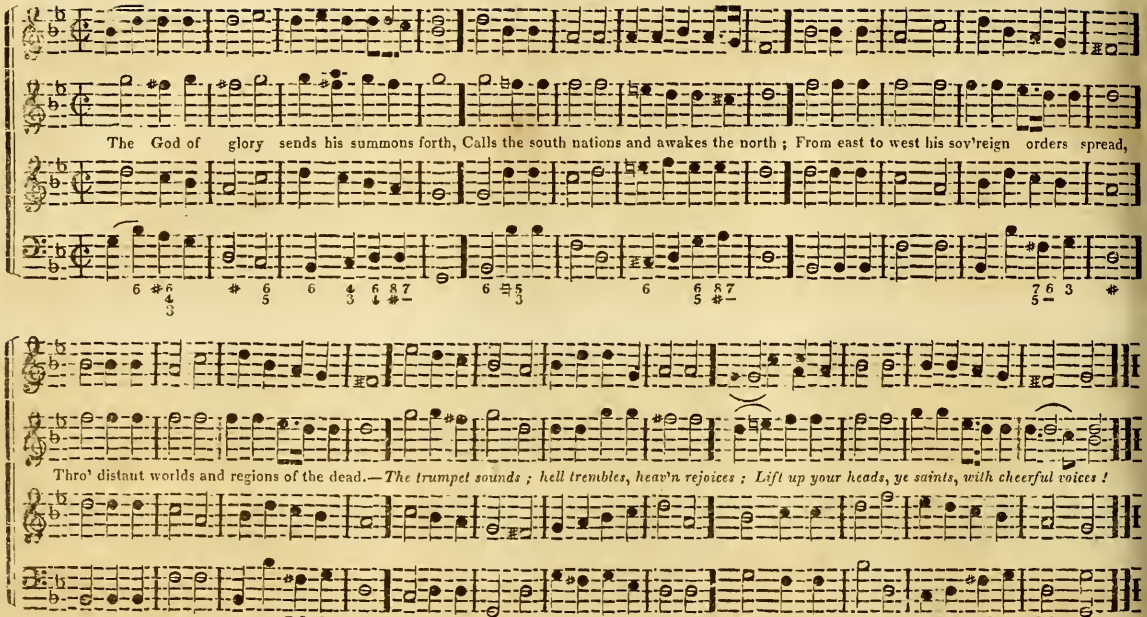

Lo! he comes with clouds de - scend-ing, Once for favour'd sinners slain; Thousand, thousand saints at - tend - ing,
Swell the triumph of his train. Hal - le - lu - jah! Hal - le - - lu - jah! God appears on earth to reign.

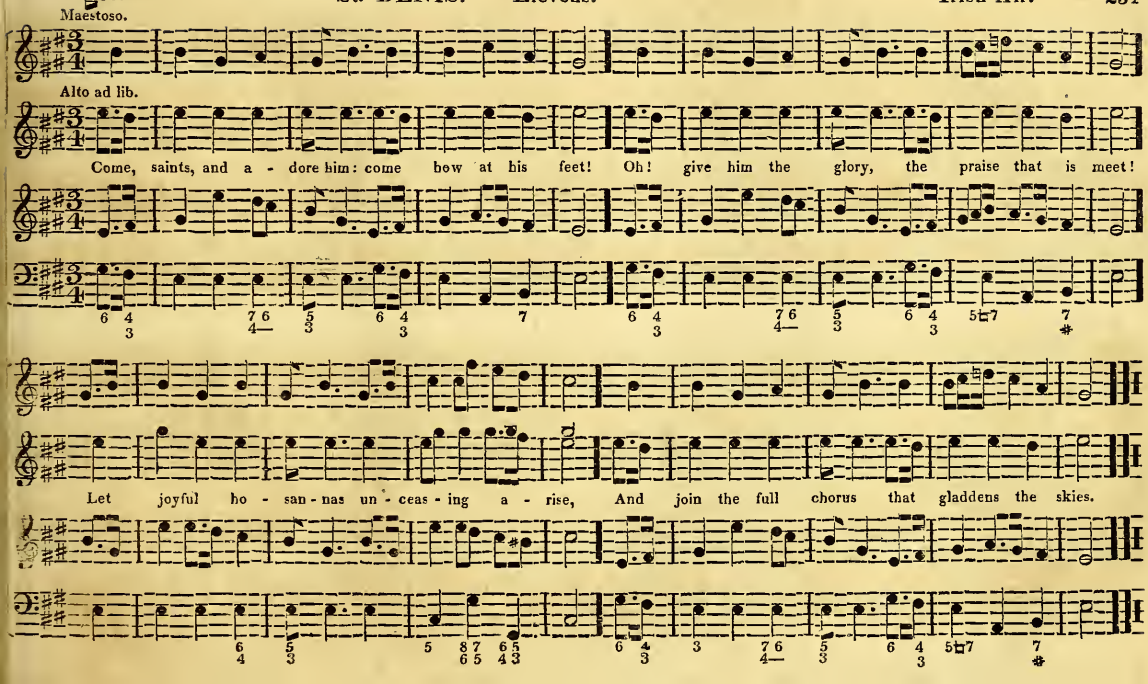

Maestoso.
Oh! praise ye the Lord, pre - pare a new song; And let all his saints in full concert join!
With voices u - nit - ed, the anthem prolong, And shew forth his praises in mu - sic di - vine.

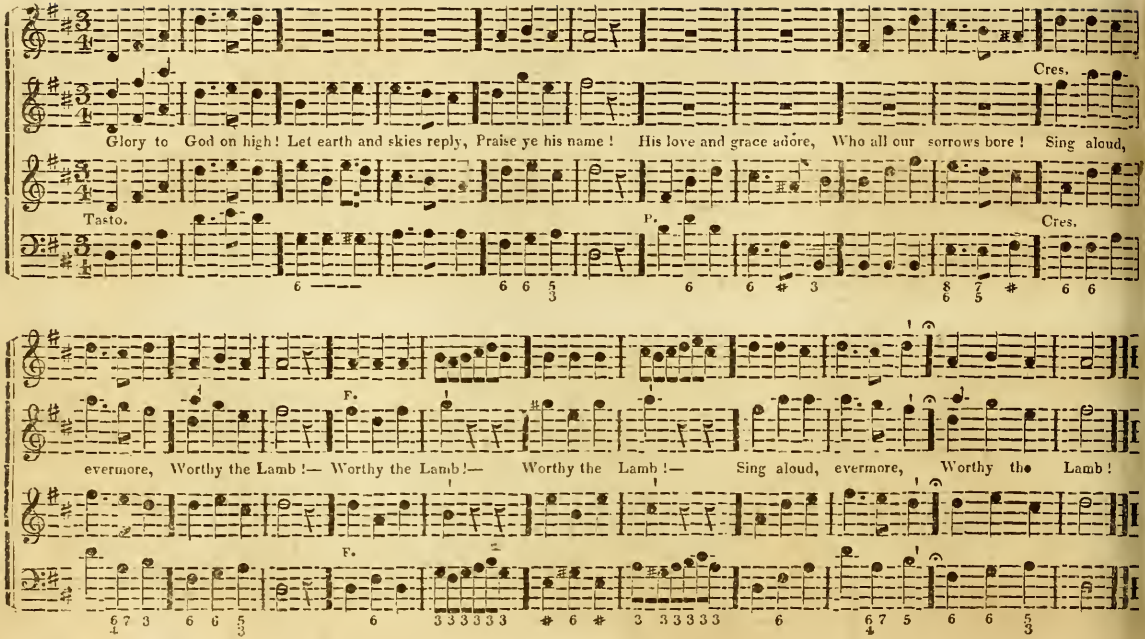
Maestoso.

Oh! praise ye the Lord, prepare your glad voice, His praise in the great as - sem - bly to sing;

In their great Cre - a - tor let all men re - joice, And heirs of sal - va - tion be glad in their King!


The God of glory sends his summons forth, Calls the south nations and awakes the north ; From east to west his sov'reign orders spread,
Thro' distant worlds and regions of the dead.—*The trumpet sounds ; hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices !*


Maestoso.
Alto ad lib.
Come, saints, and a - dore him: come bow at his feet! Oh! give him the glory, the praise that is meet!
Let joyful ho - san - nas un - ceas - ing a - rise, And join the full chorus that gladdens the skies.


Cres.
Glory to God on high! Let earth and skies reply, Praise ye his name! His love and grace adore, Who all our sorrows bore! Sing aloud,
Tasto.
P.
Cres.
F.
evermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb!— Sing aloud, evermore, Worthy the Lamb!
F.

84. **ITALIAN HYMN.** 6 & 4. Giardini.

Maestoso.

P. F.

Come, thou Almighty King, Help us thy name to sing, Help us to praise! Father all glorious, O'er all victorious, Come and reign over us, Ancient of days!

Tasto. P. F.

6 6 5 7 6 4 6 / 3 5 6 7 / 4 5 7 3 / 5 4 2 6 7 7 3 / 5 4 2 3 6 6 / 4 6 3 / 4 3 6 6 7 / 4

66. **GREENVILLE.** 8 & 7, or 8, 7 & 4.

D. C.

Gently, Lord, oh! gently lead us, Thro' this lowly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!

Fine.

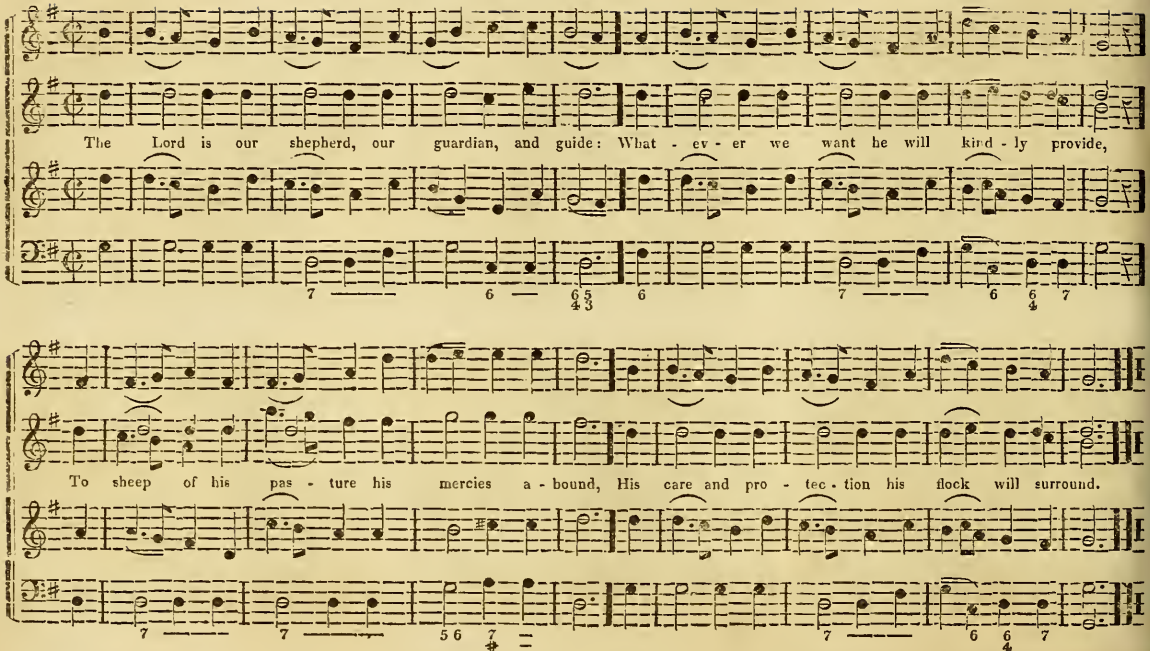
Oh! refresh us—Oh! refresh us—Oh! refresh us with thy grace.

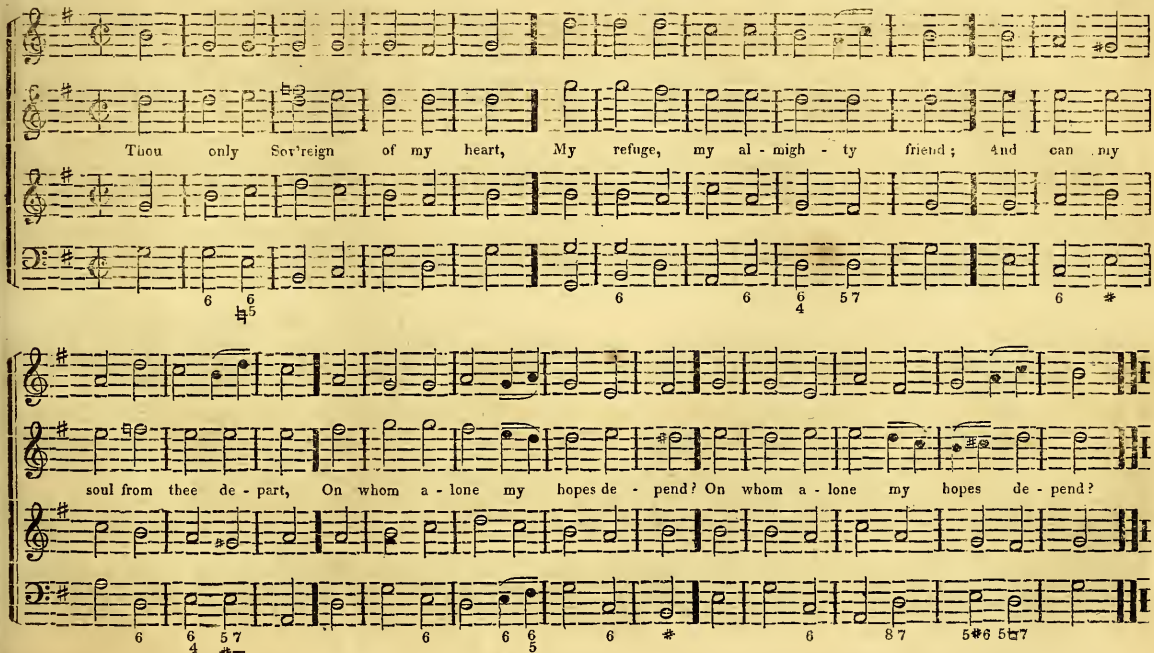
D. C.

Fine.

5 / 4 2 5 / 4 2 7 — 5 / 4 2 5 / 4 2

HINTON. Elevens. German Air.



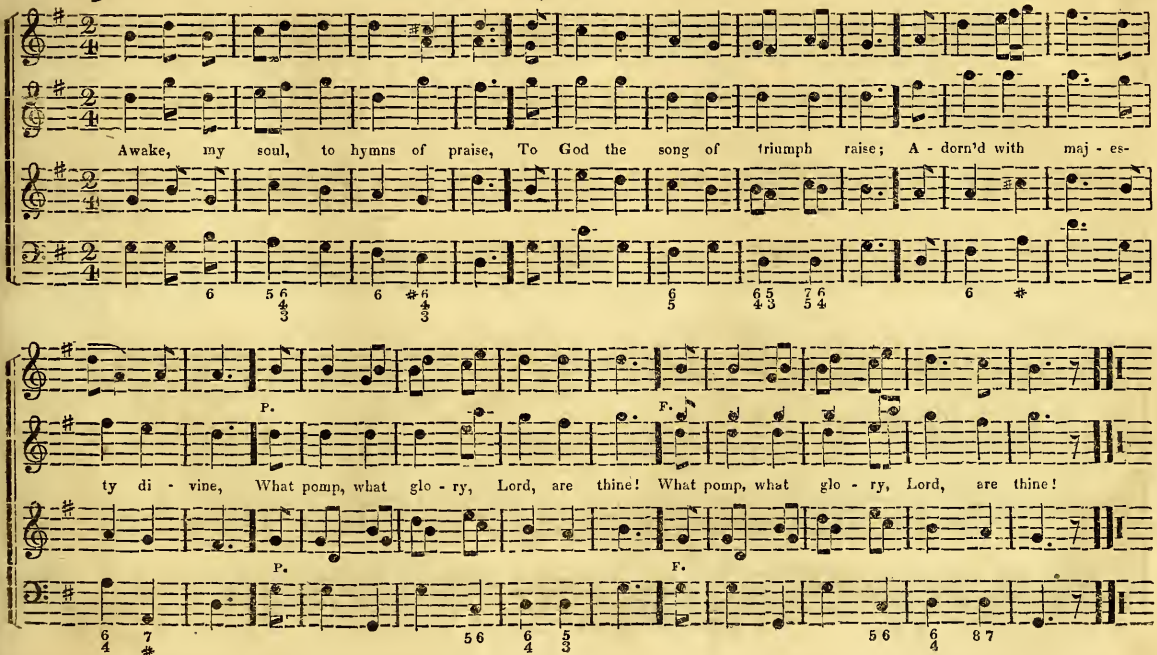

Thou only Sov'reign of my heart, My refuge, my al - migh - ty friend; And can my
soul from thee de - part, On whom a - lone my hopes de - pend? On whom a - lone my hopes de - pend?

69. **LOVAIN.** L. M. German Tune; "O Jesu Christ meines Lebens licht."

Thus far the Lord hath led me on, Thus far his pow'r prolongs my days; And ev'ry ev'ning shall make known, Some fresh memorial of his grace.

69. **BERLIN.** L. M. German Tune; "Auf Christenmensch, auf—"

Happy the church, thou sacred place, The seat of thy Cre-a-tor's grace; Thy holy courts are his abode, Thou earthly palace of our God.


Awake, my soul, to hymns of praise, To God the song of triumph raise; A - dorn'd with maj - es-
P.
F.
ty di - vine, What pomp, what glo - ry, Lord, are thine! What pomp, what glo - ry, Lord, are thine!
P.
F.

80.

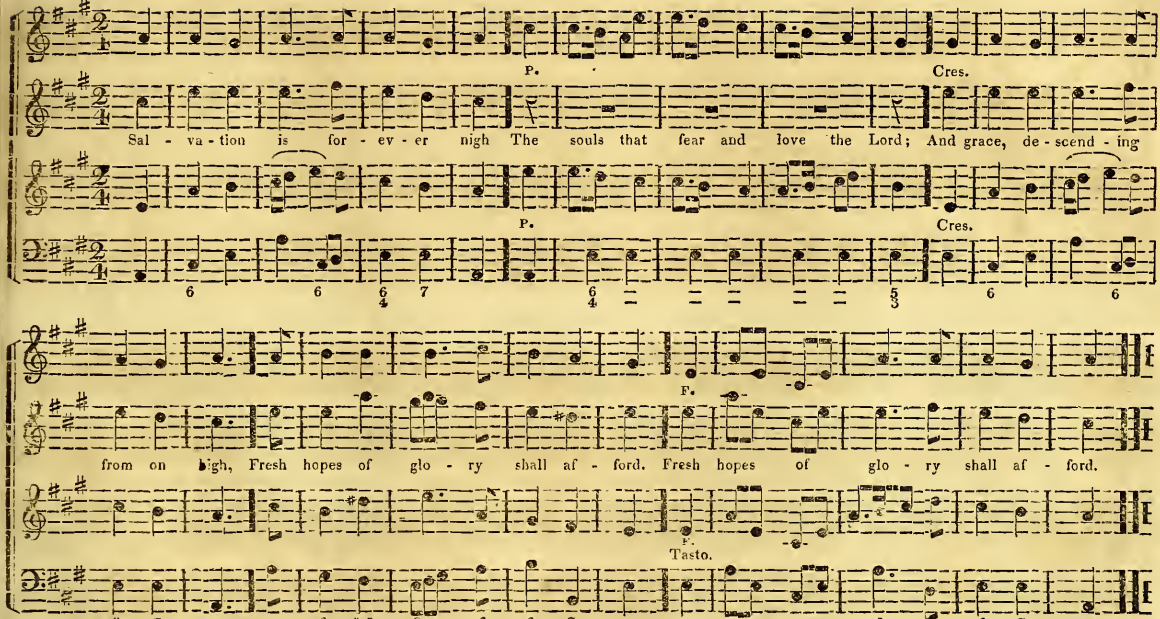
NAZARETH. L. M.

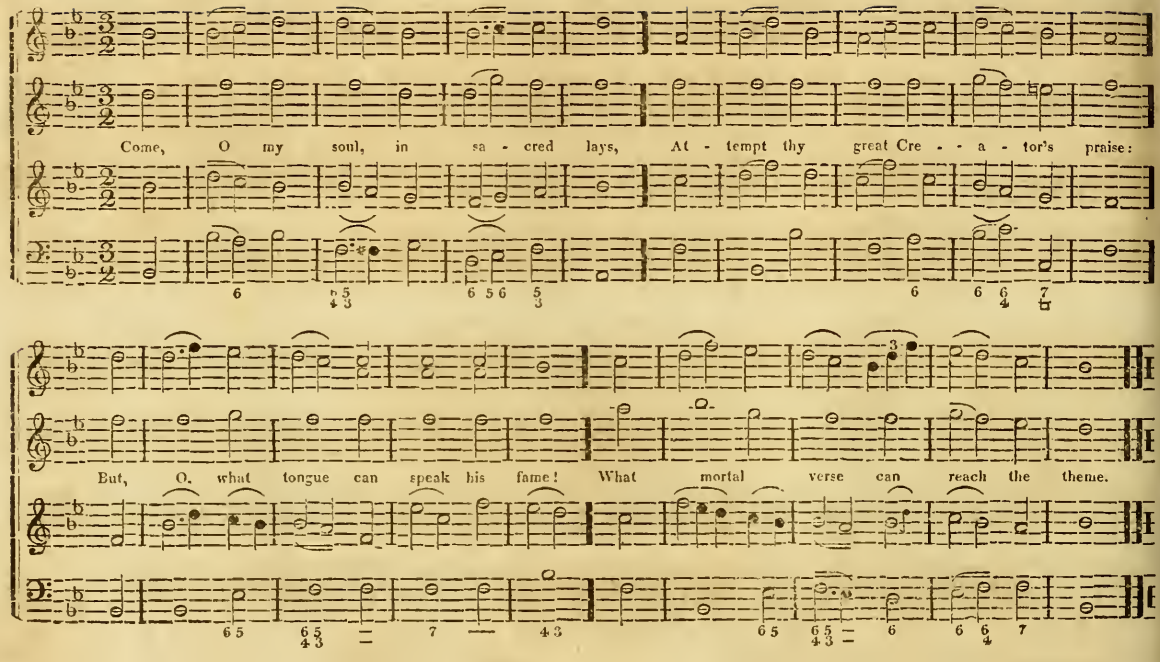
Return my soul, and sweetly rest, On thy Almighty Father's breast; The bounties of his grace adore, And count his wond'rous mercies o'er.

76.

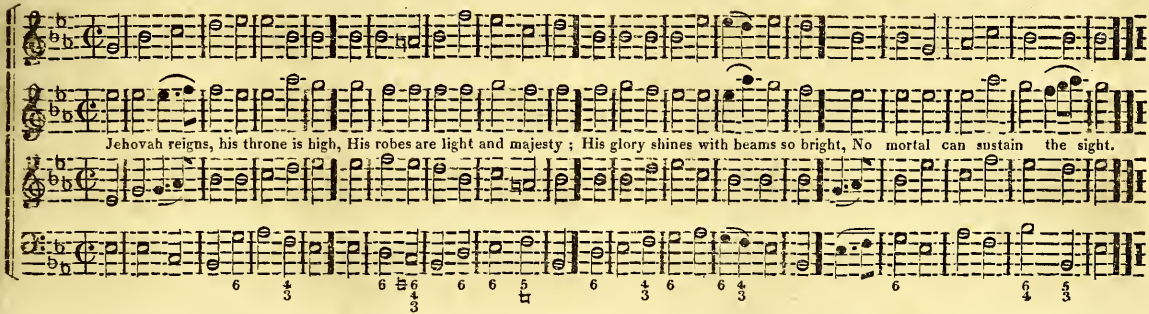
BRAMCOATE. L. M.

Awake, my tongue, thy tribute bring, To him, who gave thee pow'r to sing; Praise him, who is all praise above, The source of wisdom and of love.

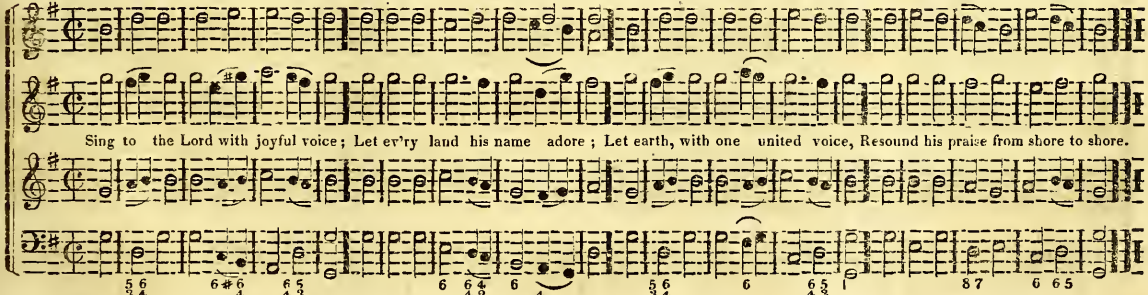

P.
Cres.
Sal - va - tion is for - ev - er nigh The souls that fear and love the Lord; And grace, de - scend - ing
P.
Cres.
F.
from on high, Fresh hopes of glo - ry shall af - ford. Fresh hopes of glo - ry shall af - ford.
F.
Tasto.


Come, O my soul, in sa - cred lays, At - tempt thy great Cre - - a - tor's praise:
But, O, what tongue can speak his fame! What mortal verse can reach the theme.

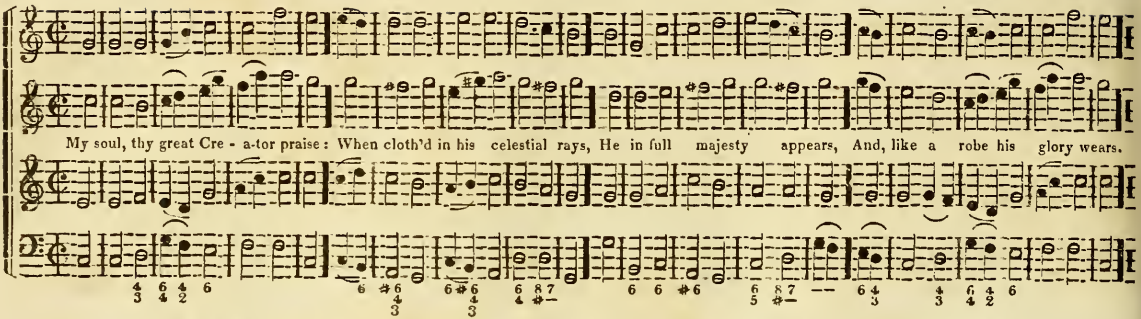
76. **TIMSBURY.** L. M. I. Smith.



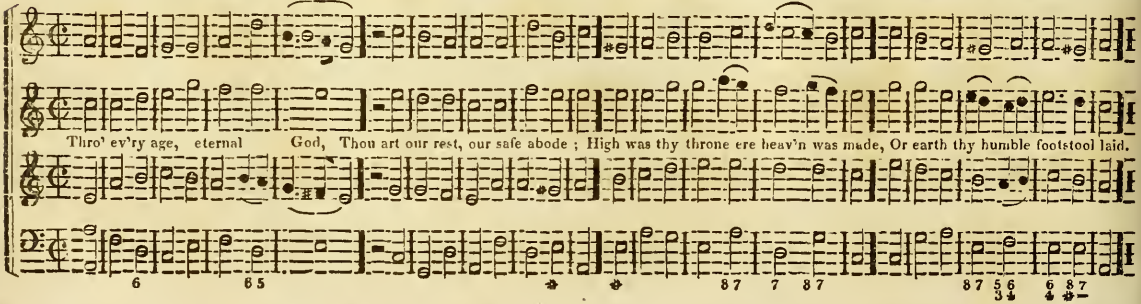
72. **HAMBURG.** L. M. Gregorian Chant ; "Benedictus"—see Novellos' Evening Service.

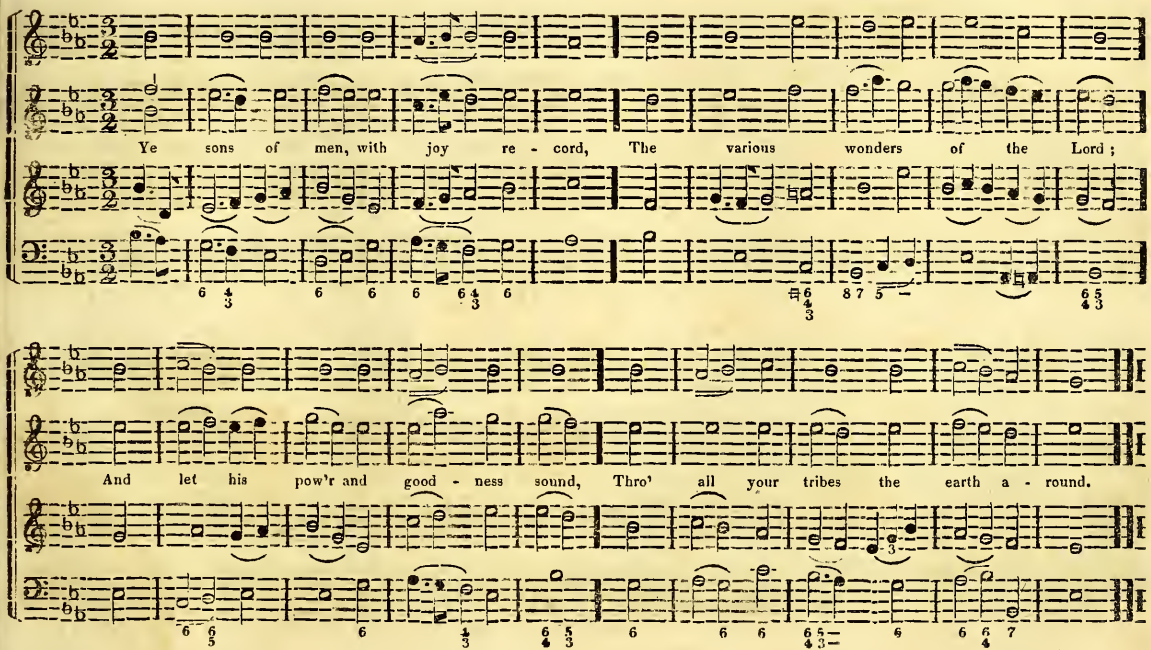


72. **HELENA. L. M.** Gregorian Chant; "Tantum Ergo,"—see Novellos' Evening Service.

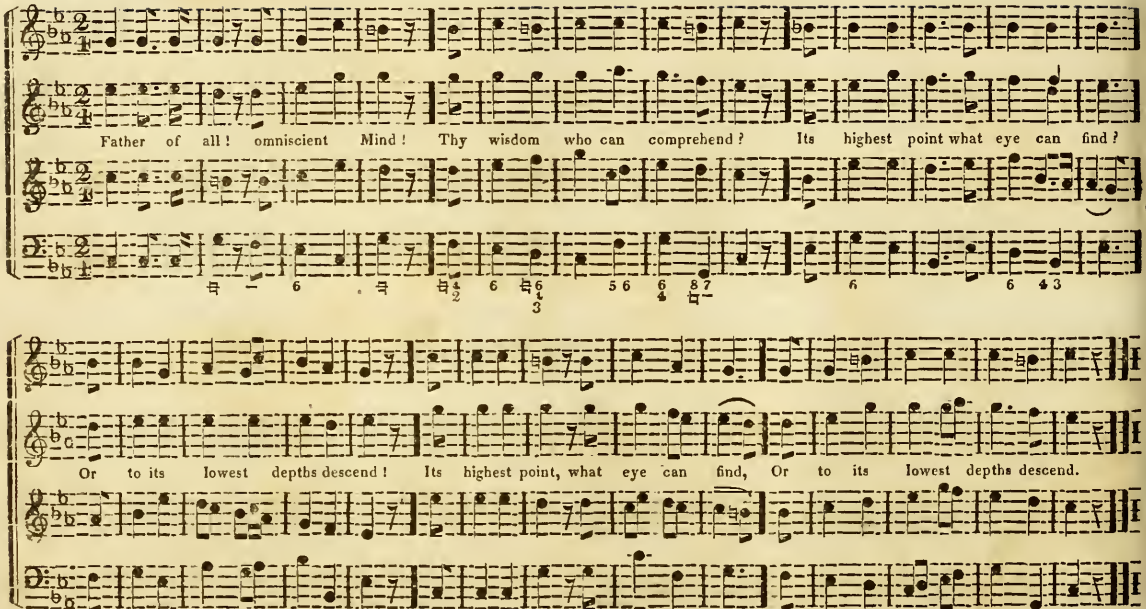


66. **WEIMAR. L. M.** German Tune; "Wer nur den lieben Gott lässt walten." Christian Newmark, 1660.




Ye sons of men, with joy re - cord, The various wonders of the Lord;
And let his pow'r and good - ness sound, Thro' all your tribes the earth a - round.

69. **CARTHAGE.** L. M. 6 lines. **Dalmer.**



60. GHENT. L. M. Gregorian Hymn; see Novellos' Evening Service.

O Thou, that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.

80. WESTFORD. C. M.

Come let us join our cheerful songs With angels round the throne, Ten thousand, thousand are their tongues, But all their joys are one. But all their joys are one.

Voice or Organ.

62. St. CECILIA. C. M.

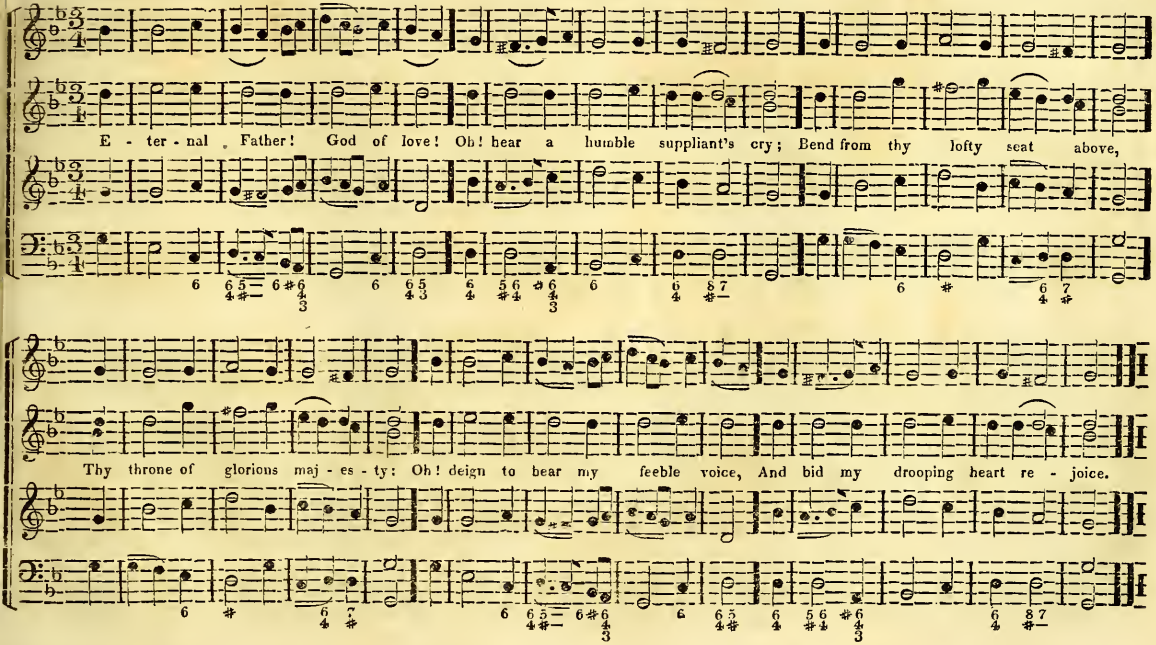
Counter.

Give to the Lord, ye sons of men, Give ye with one accord, All praise and honour, might and strength, Un - to the living Lord.

Treble.

64. CANTON. C. M.

When all thy mercies, O my God, My ris - ing soul surveys; Trans - port-ed with the view I'm lost, In wonder, love and praise.


E - ter - nal Father! God of love! Oh! hear a humble suppliant's cry; Bend from thy lofty seat above,
Thy throne of glorious maj - es - ty: Oh! deign to bear my feeble voice, And bid my drooping heart re - joice.

WESTMORELAND. C. M.

Moravian Tune.

I'm not asham'd to own my Lord, Or to de - fend his cause, Maintain the honour of his word; The glo - ry of his cross.

Je - sus, my God! I know his name; His name is all my trust: Nor will he put my soul to shame, Nor let my hope be lost.

80. SAXONY. C. M.

For - ever blessed be the Lord, My Saviour and my Shield: He sends his Spirit with his word, To arm me for the field.

88. DORCHESTER. C. M.

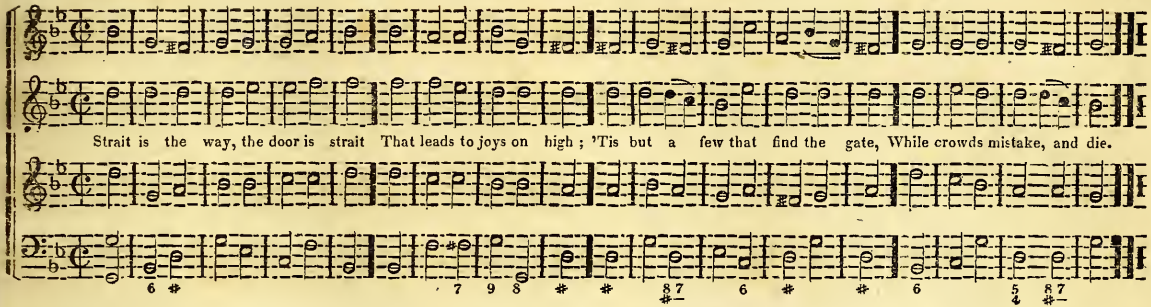
Father of mercies! in thy word, What endless glory shines; For - ev - er be thy name ador'd, For these ce - les - tial lines.

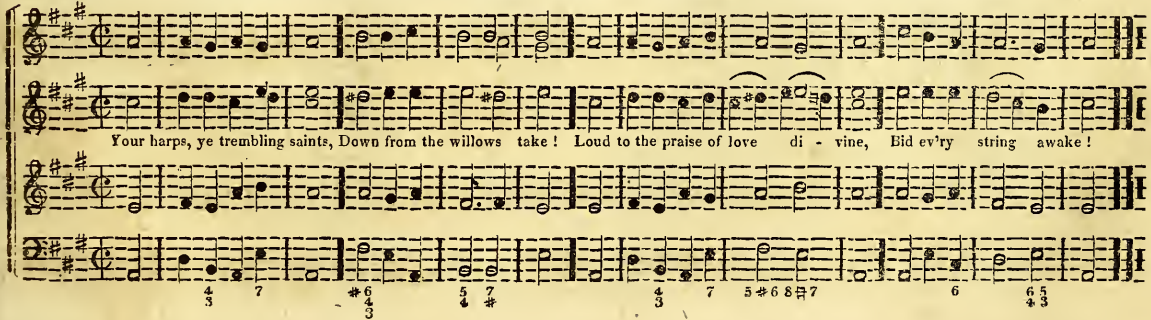
WITTEMBERG. C. M.

Martin Luther.

How long wilt thou conceal thy face? My God, how long delay? When wilt thou send thy heav'nly rays To drive my fears away?

How long shall my poor lab'ring soul Struggle and toil in vain? Thy word can all my foes control, And ease my raging pain.


60. HAARLEM. C. M. German Tune; "Nun sich der Tag greendet hat."
Strait is the way, the door is strait That leads to joys on high; 'Tis but a few that find the gate, While crowds mistake, and die.

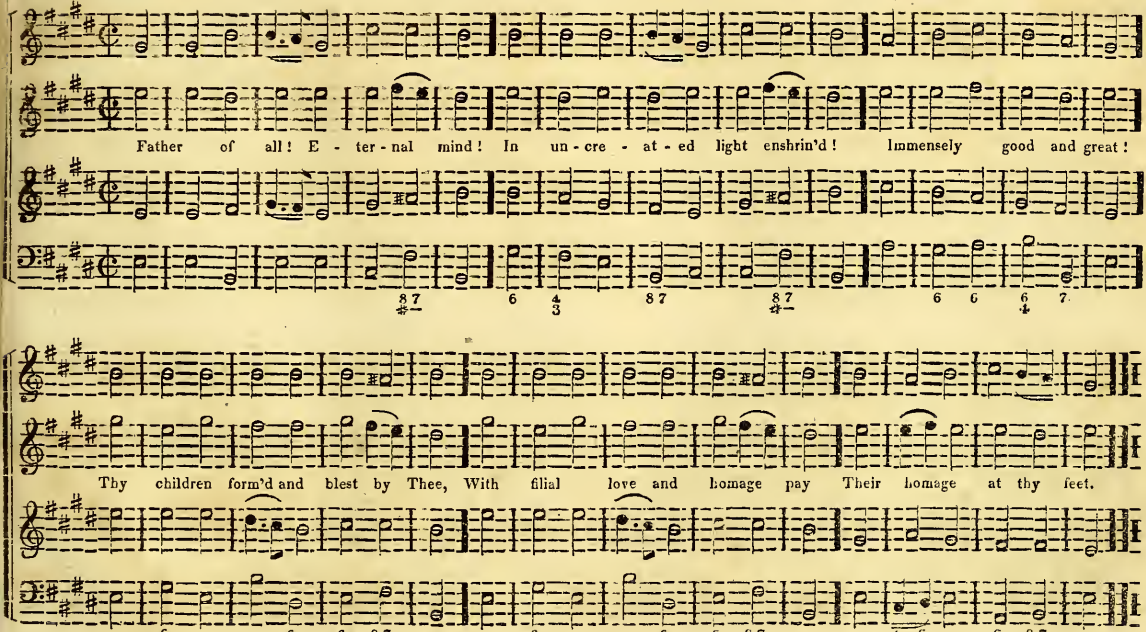

66. OLMUTZ. S. M. Gregorian Chant; "Magnificat,"—see Novellos' Evening Service.
Your harps, ye trembling saints, Down from the willows take! Loud to the praise of love di - vine, Bid ev'ry string awake!

72. CALMAR. S. M. Gregorian Chant; see Novellos' Evening Service.

My gracious God, how plain, Are thy directions giv'n! O may I never read in vain, But find the path to heav'n.

69. DARTMOUTH. S. M.

Is this the kind return, And these the thanks we owe, Thus to abuse e - ternal love, Whence all our blessings flow?

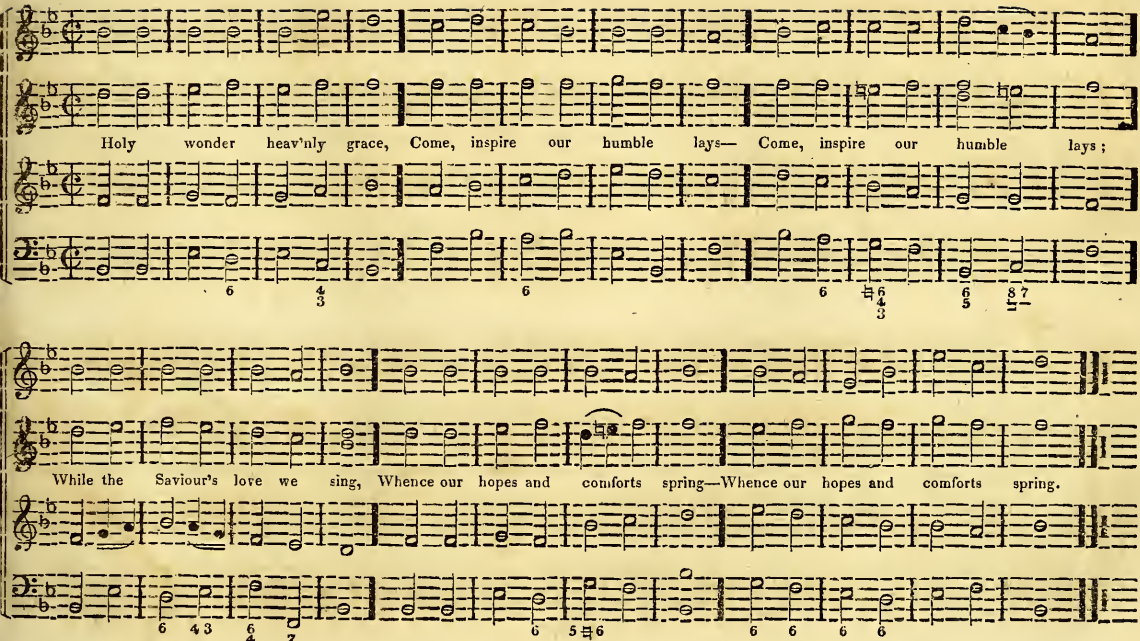

Father of all! E - ter - nal mind! In un - cre - at - ed light enshrin'd! Immensely good and great!
Thy children form'd and blest by Thee, With filial love and homage pay Their homage at thy feet.

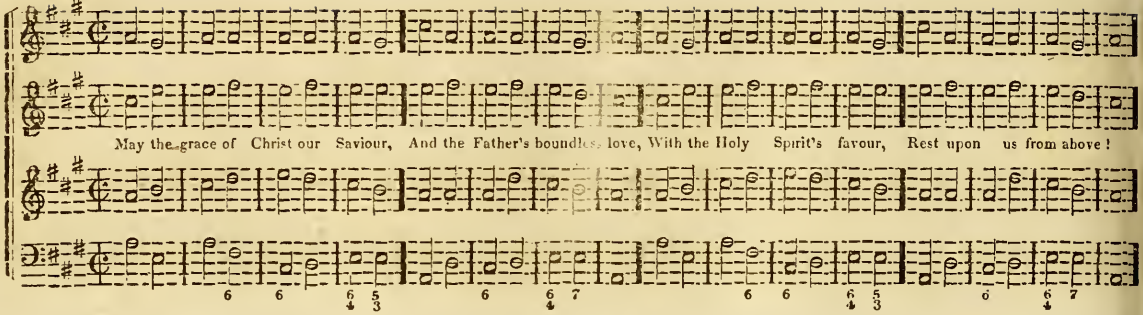
ZION's HILL. S. P. M.

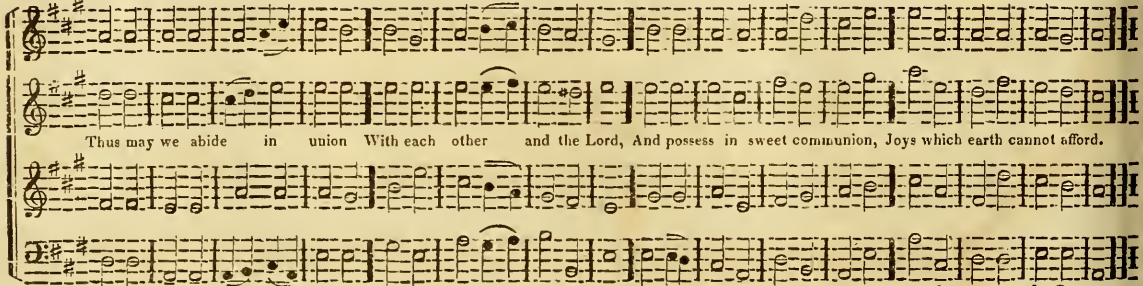
C. L. Latrobe.

How pleas'd and blest was I To hear the people cry "Come, let us seek—Come, let us seek our God to-day."

Yes, with a cheerful zeal, We'll haste to Zi-on's hill, And there our vows—And there our vows and honors pay.


Holy wonder heav'nly grace, Come, inspire our humble lays— Come, inspire our humble lays;
While the Saviour's love we sing, Whence our hopes and comforts spring—Whence our hopes and comforts spring.

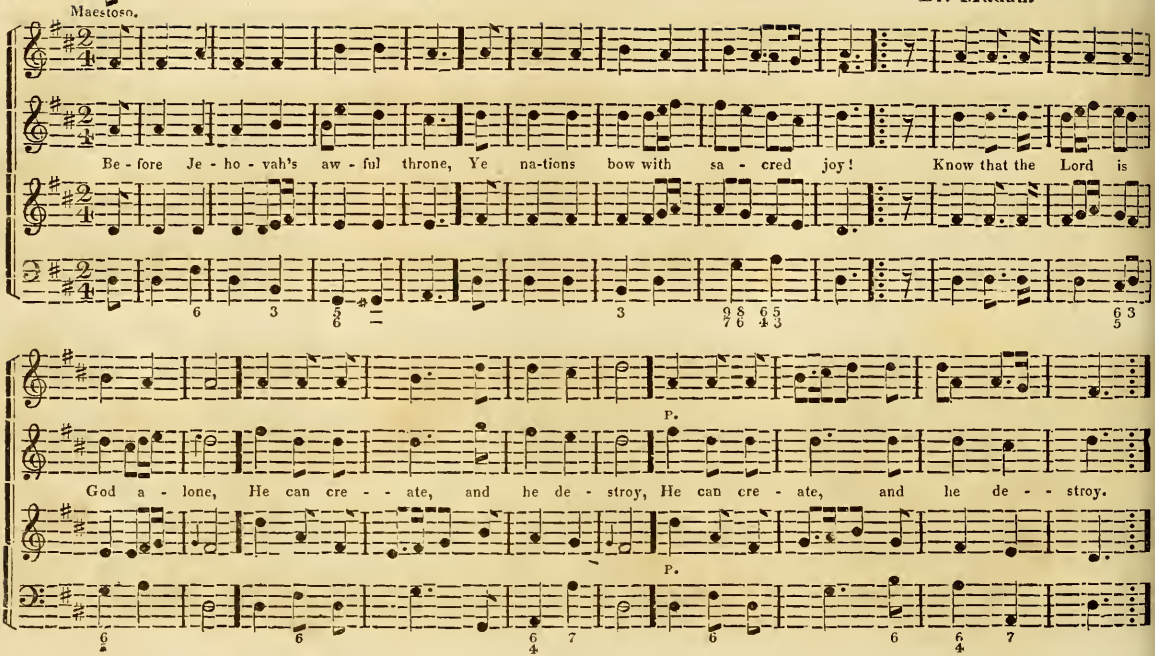

May the grace of Christ our Saviour, And the Father's boundless love, With the Holy Spirit's favour, Rest upon us from above!

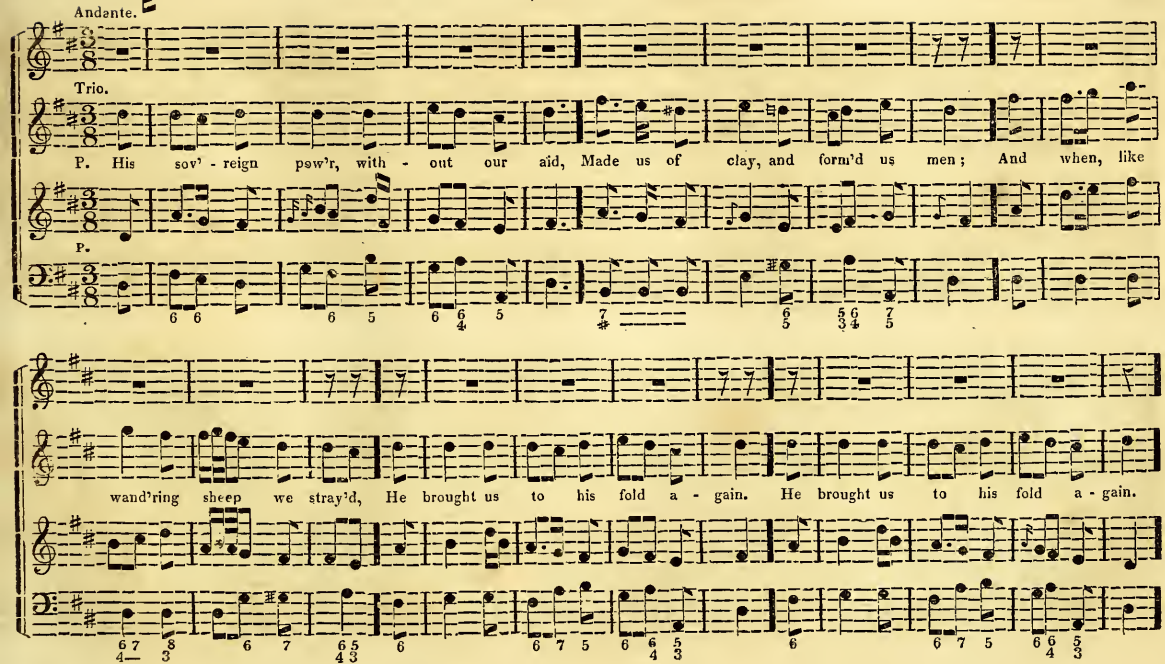

Thus may we abide in union With each other and the Lord, And possess in sweet communion, Joys which earth cannot afford.

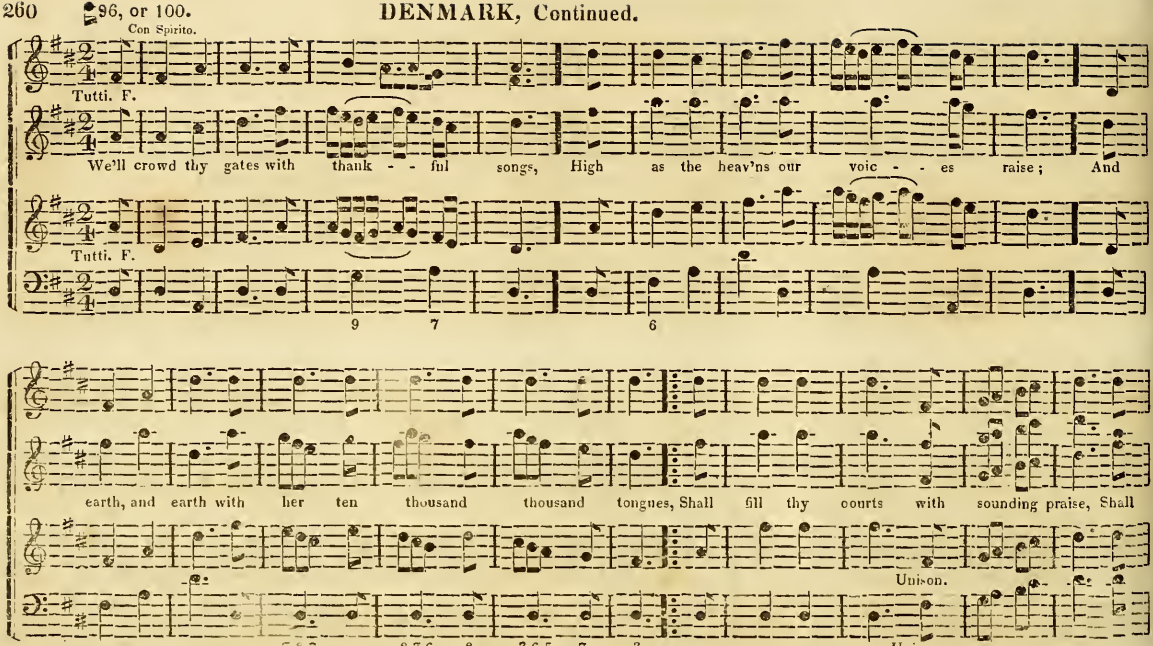
To God, the Father's throne Per - pet - ual honours rise, Glo - ry to God the Son, To God the

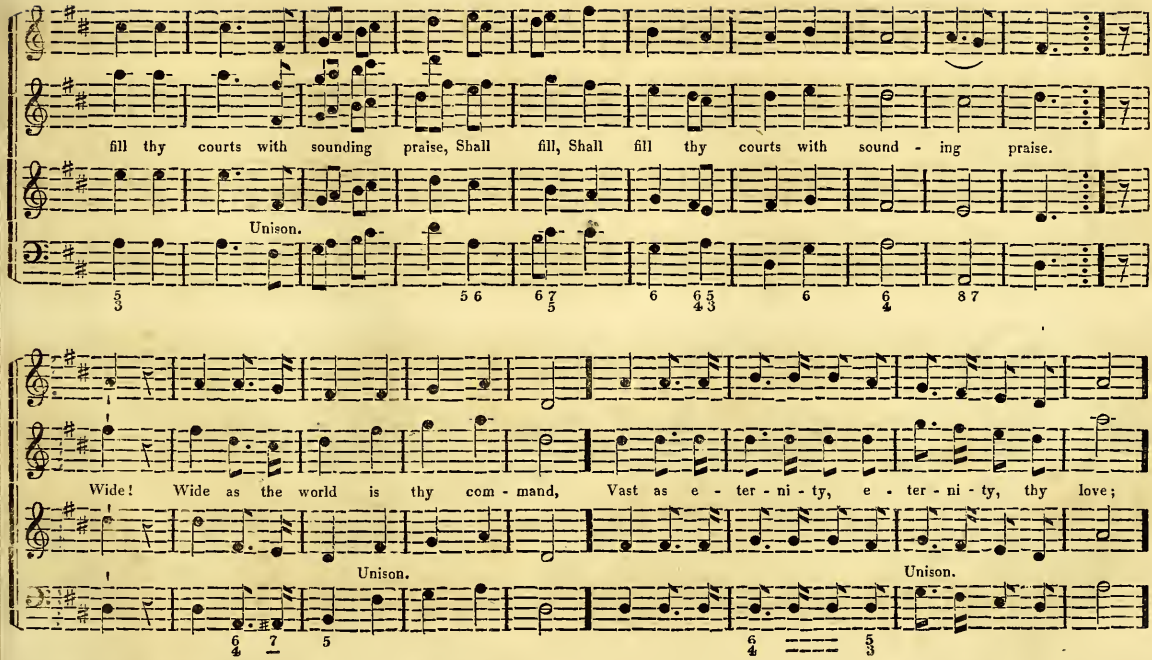
Spir - it praise: And while our lips their trib - ute bring, Our faith a - dores the name we sing!

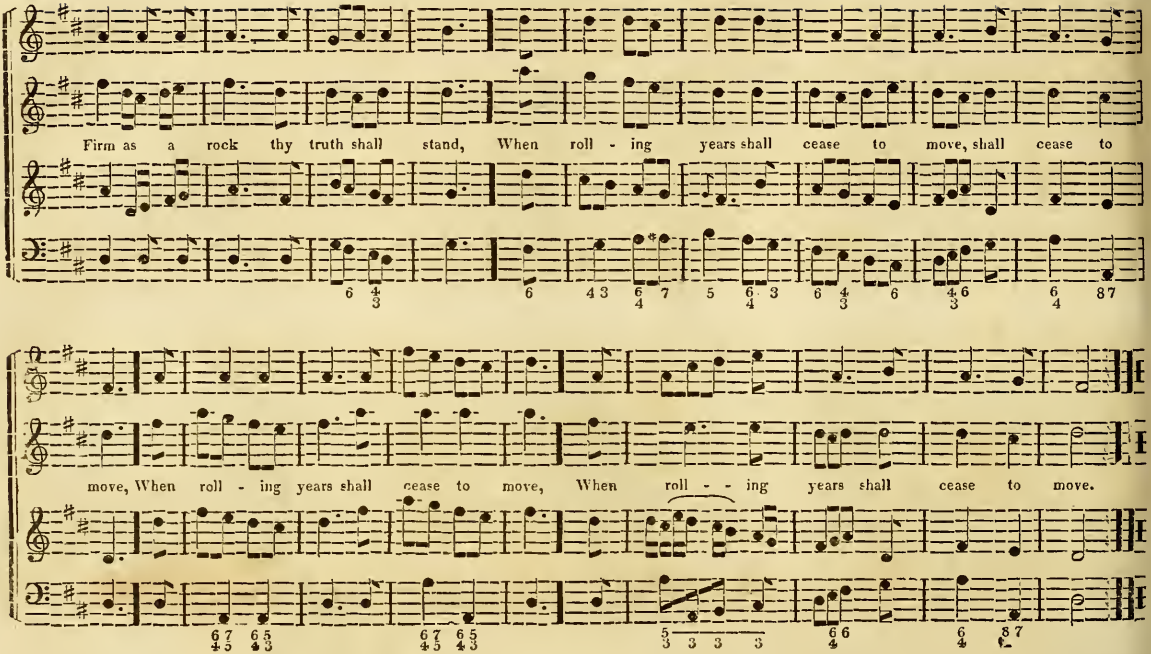
72. **DENMARK.** Dr. Madan.




Andante.
Trio.
P. His sov' - reign pow'r, with - out our aid, Made us of clay, and form'd us men; And when, like
P.
wand'ring sheep we stray'd, He brought us to his fold a - gain. He brought us to his fold a - gain.


96, or 100.
DENMARK, Continued.
Con Spirito.
Tutti. F.
We'll crowd thy gates with thank - - ful songs, High as the heav'ns our voic - - es raise; And
Tutti. F.
earth, and earth with her ten thousand thousand tongues, Shall fill thy courts with sounding praise, Shall
Unison.
Unis.


fill thy courts with sounding praise, Shall fill, Shall fill thy courts with sound - ing praise.
Unison.
Wide! Wide as the world is thy com - mand, Vast as e - ter - ni - ty, e - ter - ni - ty, thy love;
Unison.
Unison.


Firm as a rock thy truth shall stand, When roll - ing years shall cease to move, shall cease to
move, When roll - ing years shall cease to move, When roll - - ing years shall cease to move.

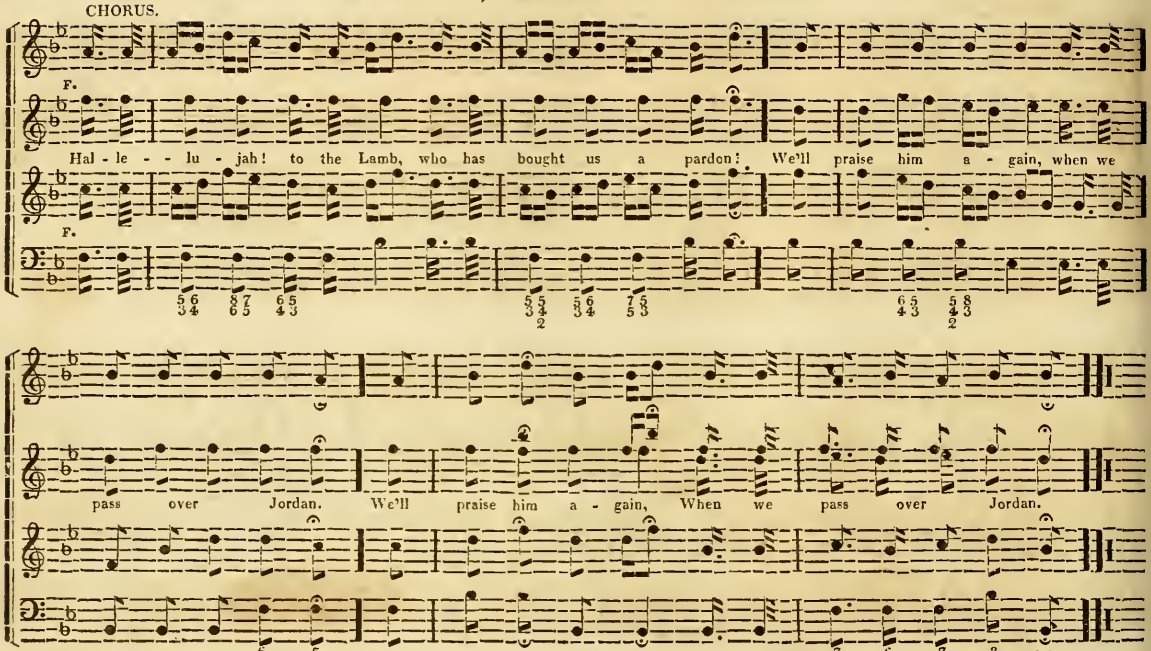
Larghetto.

P.

The voice of free grace cries escape to the mountain! For all that believe Christ hath open'd a fountain, For sin and uncleanness, and

P.

ev'-ry transgression: His blood flows so freely, in streams of salvation, His blood flows so freely, in streams of salvation.


CHORUS.
F.
Hal - le - - lu - jah! to the Lamb, who has bought us a pardon! We'll praise him a - gain, when we
F.
pass over Jordan. We'll praise him a - gain, When we pass over Jordan.

FUGE. Moderato.

Let Zion and her sons re - - joice, Behold the promis'd hour;

Let Zion and her sons re - - joice, Her God hath

Let Zi - on and her sons re - joice, Be - hold the promis'd hour; Her God hath heard her

Let Zion and her sons, her sons re - joice, Behold the promis'd hour, the promis'd hour;

6 4 3 — 6 3 7 6 6 5 4 3 6 5 — 6 5 6 — 7 7

Her God hath heard her mourning voice, Her God hath heard her mourning voice,

heard, hath heard her mourning voice, And will ex - alt his pow'r, And will exalt his pow'r, And will exalt his pow'r.

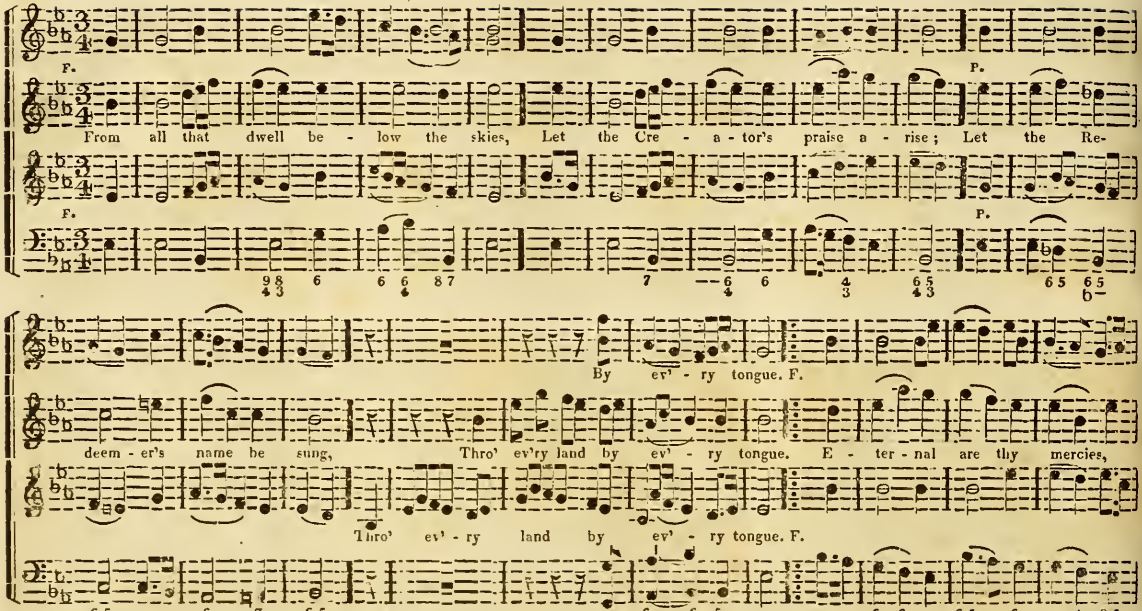
mourning voice, Her God hath heard her mourning voice,

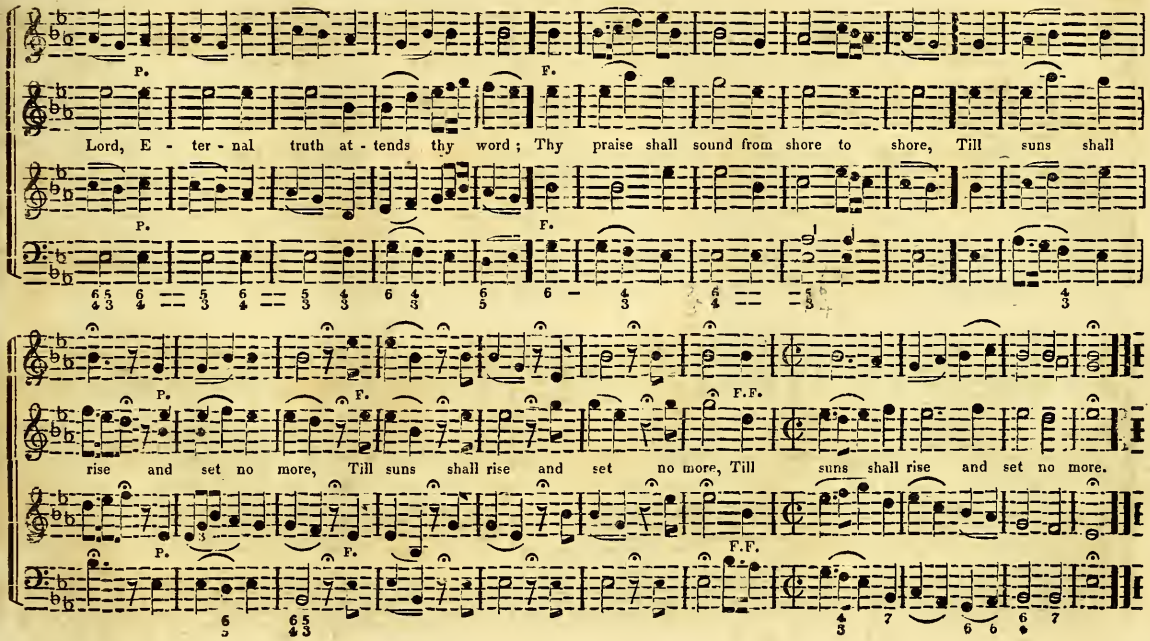
Her God hath heard her mourning voice, her mourning voice,

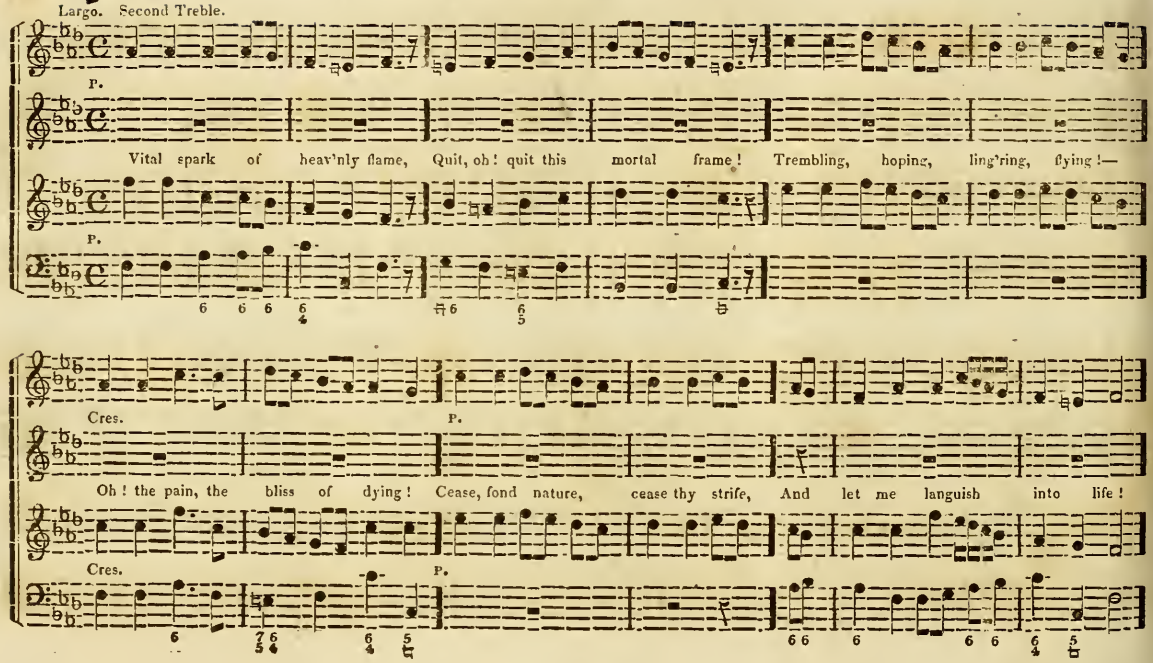
5 — 6 ♭7 3 — 5 6 3 6 6 5♮6 ♯3 6 6 6 5 6 6 7

DENBIGH.

Dr. Madan.




P.
F.
Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall
P.
F.
P.
F.
F.F.
rise and set no more, Till suns shall rise and set no more, Till suns shall rise and set no more.
P.
F.
F.F.


Largo. Second Treble.
P.
Vital spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hoping, ling'ring, flying!—
P.
Cres.
P.
Oh! the pain, the bliss of dying! Cease, fond nature, cease thy strife, And let me languish into life!
Cres.
P.

Allegro. Tenor.

P. Hark! Alto. Hark! Hark! Hark!

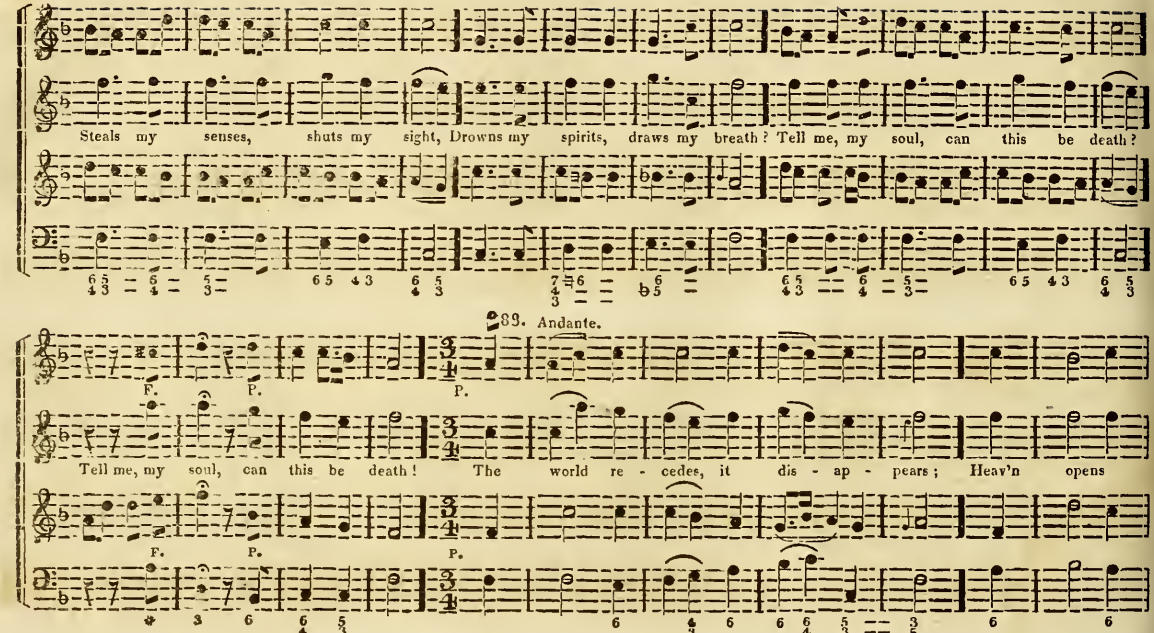
P. Hark! they whisper, an - gels say, they whis - per, an - gels say, they whisper, they whisper, angels say—

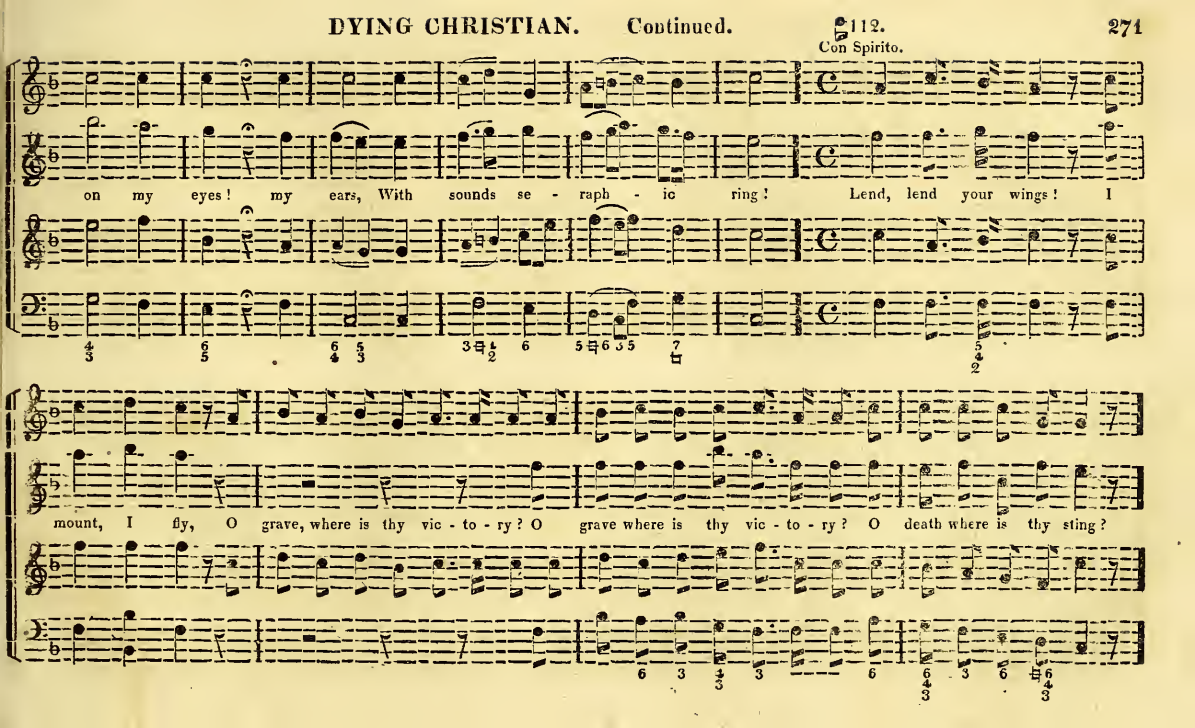
Hark! Hark! Hark! Hark!

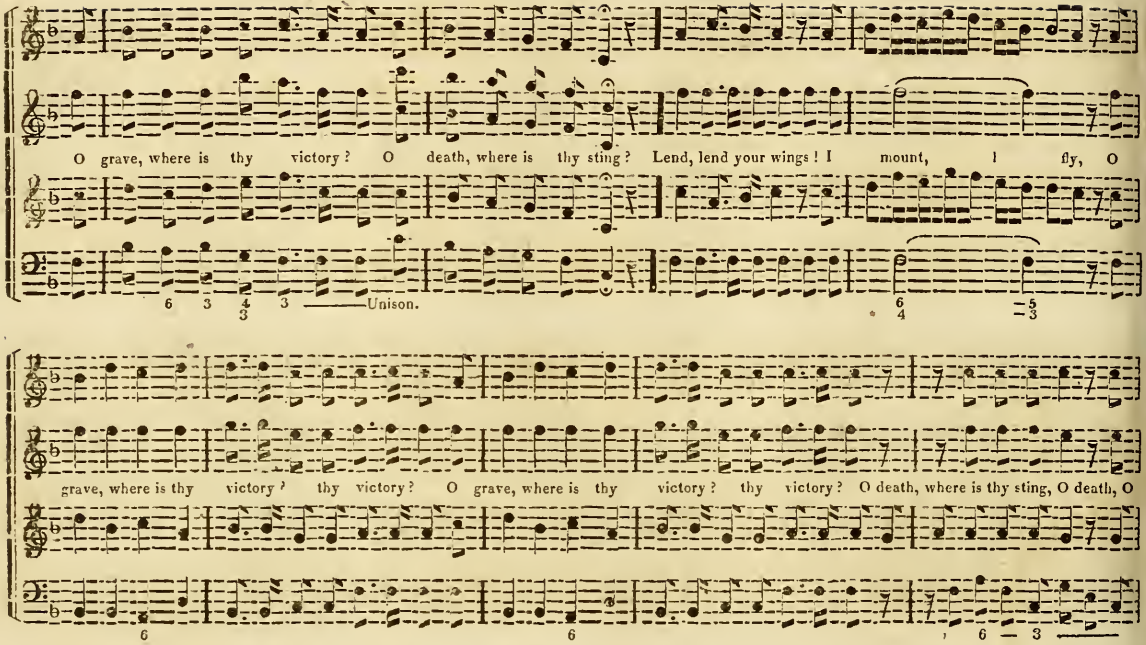
P. 2d Treble. F. Alto. P.

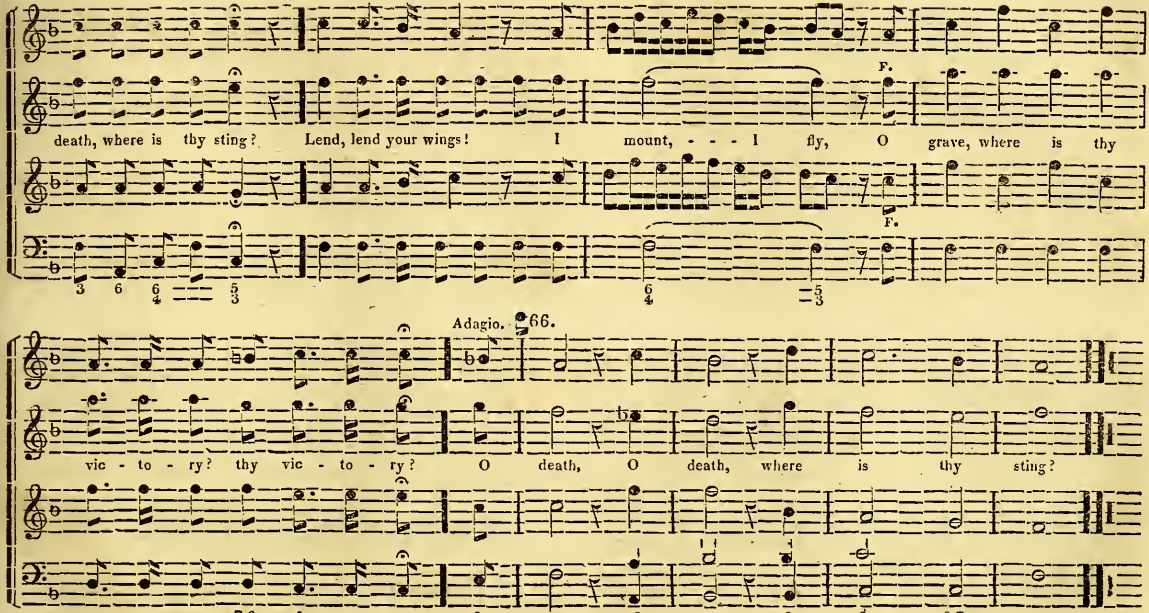
"Sister spirit come a - way!" "Sister spi - rit come a - way!" What is this absorbs me quite,

P. F. P.


Steals my senses, shuts my sight, Drowns my spirits, draws my breath? Tell me, my soul, can this be death?
89. Andante.
F. P. P.
Tell me, my soul, can this be death! The world re - cedes, it dis - ap - pears; Heav'n opens
F. P. P.


112.
Con Spirito.
on my eyes! my ears, With sounds se - raph - ic ring! Lend, lend your wings! I
mount, I fly, O grave, where is thy vic - to - ry? O grave where is thy vic - to - ry? O death where is thy sting?

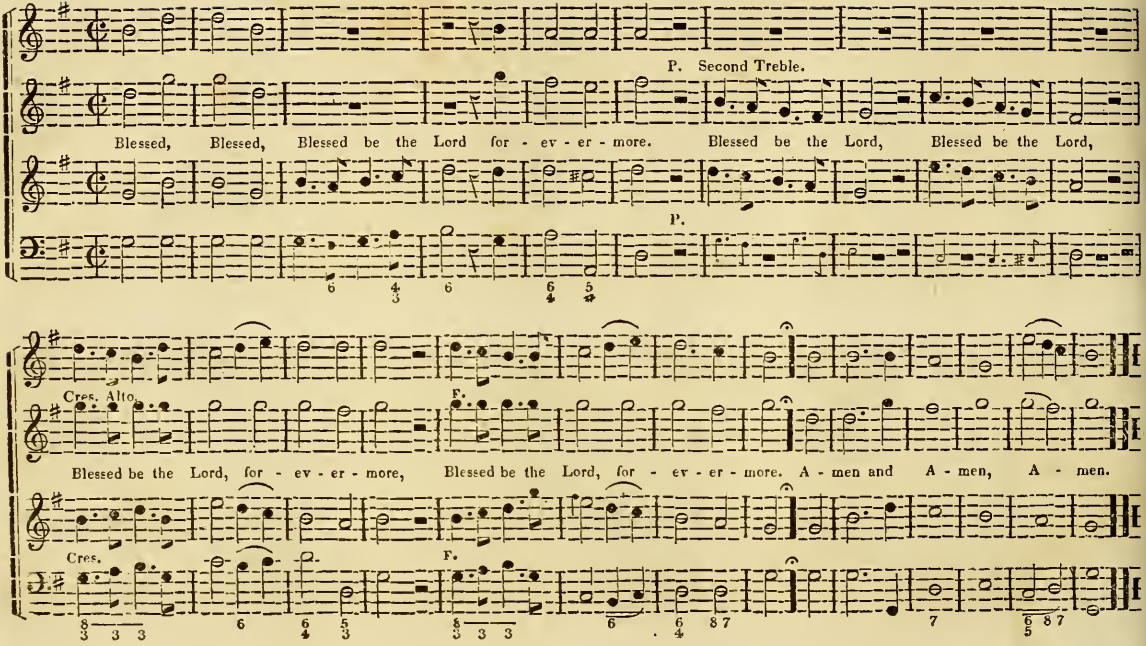

O grave, where is thy victory? O death, where is thy sting? Lend, lend your wings! I mount, I fly, O
Unison.
grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O

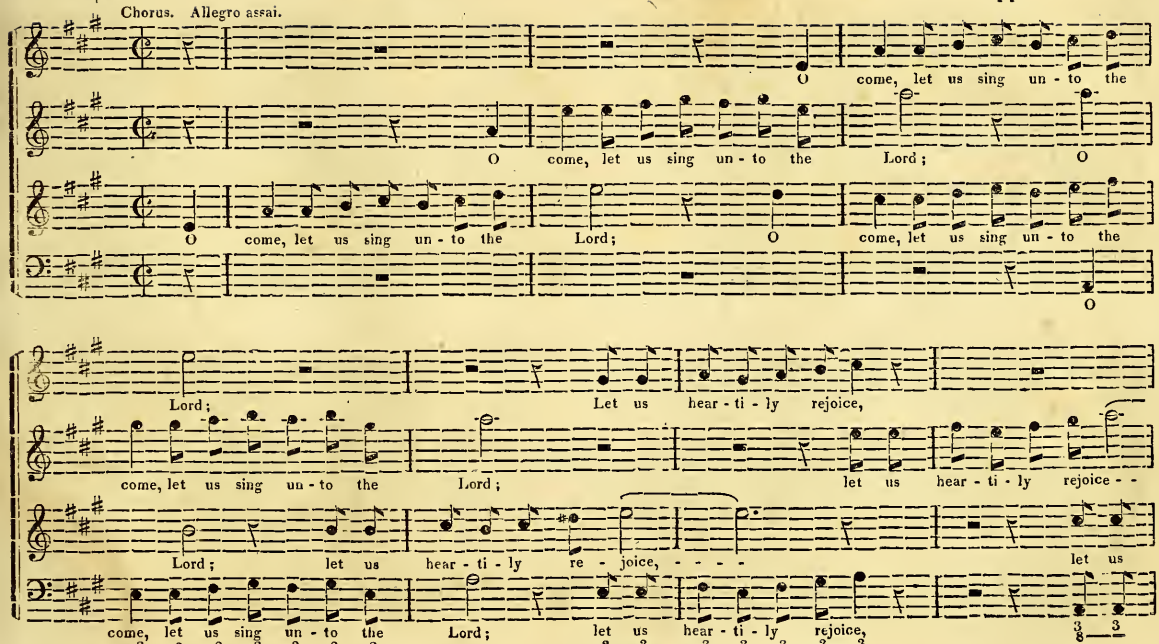

F.
death, where is thy sting? Lend, lend your wings! I mount, - - - I fly, O grave, where is thy
F.
Adagio. 66.
vic - to - ry? thy vic - to - ry? O death, O death, where is thy sting?

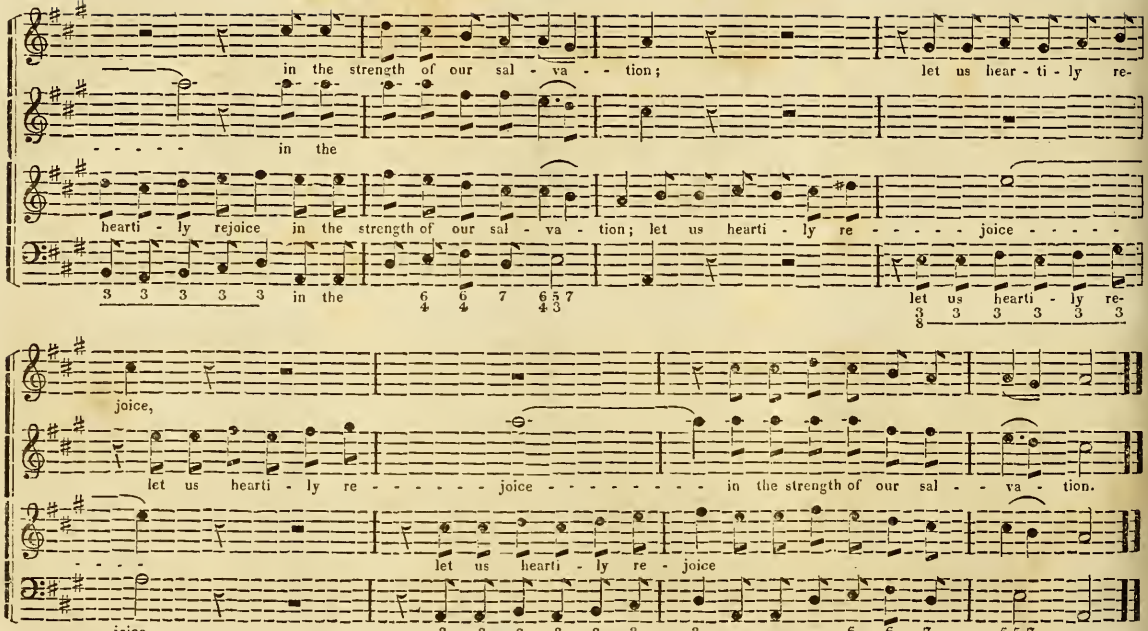
63.

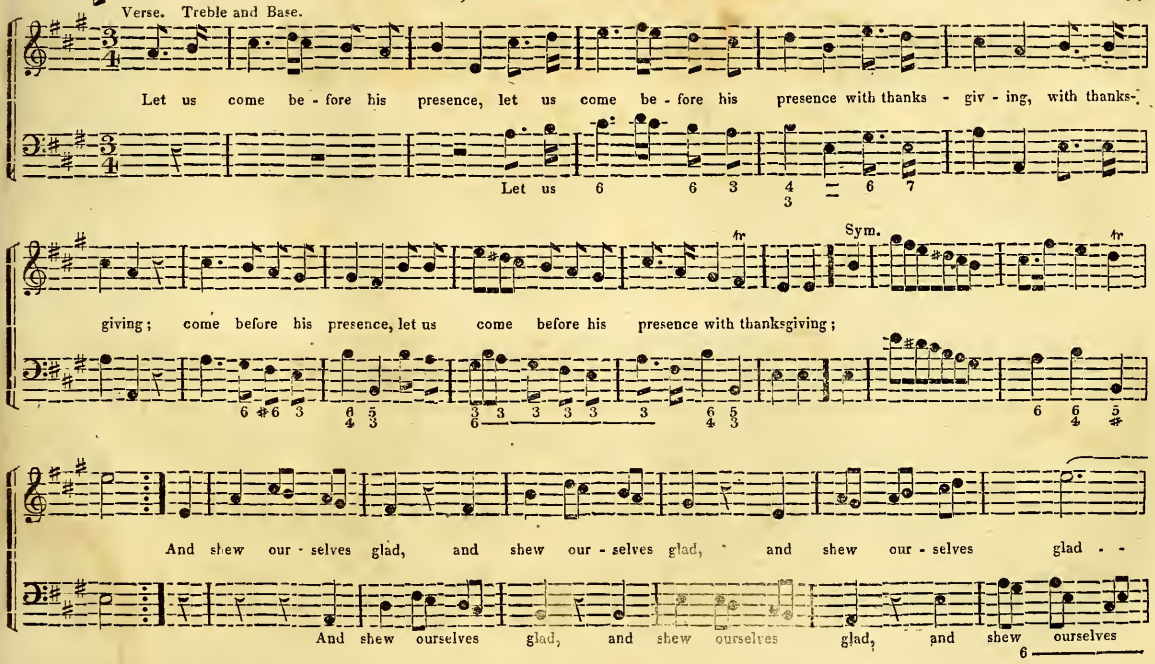
BLESSED BE THE LORD FOREVERMORE.

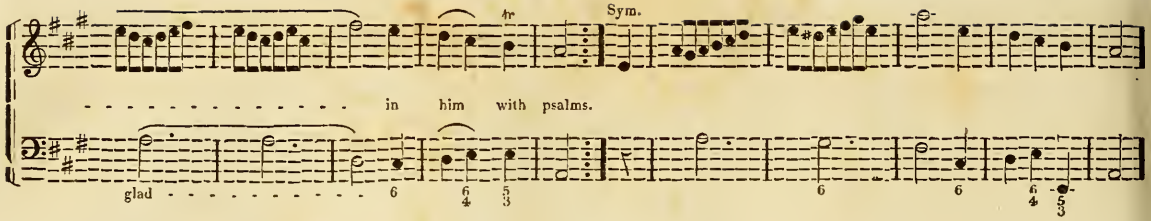
Rev. A. Thompson.



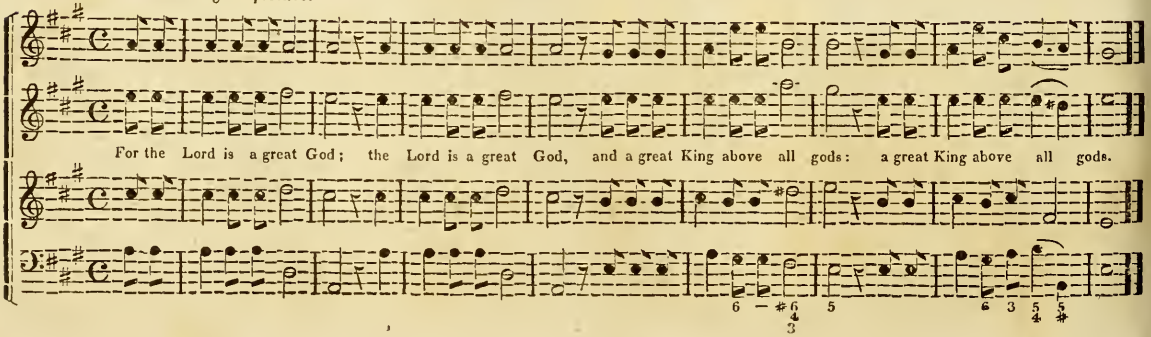

Chorus. Allegro assai.
O come, let us sing un - to the
O come, let us sing un - to the Lord; O
O come, let us sing un - to the Lord; O come, let us sing un - to the
O
Lord; Let us hear - ti - ly rejoice,
come, let us sing un - to the Lord; let us hear - ti - ly rejoice - -
Lord; let us hear - ti - ly re - joice, - - - - let us
come, let us sing un - to the Lord; let us hear - ti - ly rejoice,


in the strength of our sal - va - - tion; let us hear - ti - ly re-
- - - - - in the
hearti - ly rejoice in the strength of our sal - va - tion; let us hearti - ly re - - - - - joice - - - - -
3 3 3 3 3 in the 6 6 7 6 5 7 let us hearti - ly re-
4 4 4 3 3 3 3 3 3 3
8
joice,
let us hearti - ly re - - - - - - joice - - - - - - - - in the strength of our sal - - va - tion.
- - - - let us hearti - ly re - joice
joice, 3 3 3 3 3 3 3 3 6 6 7 6 5 7
3 8 4 4 4 3


Verse. Treble and Base.
Let us come be - fore his presence, let us come be - fore his presence with thanks - giv - ing, with thanks-
Let us
giving; come before his presence, let us come before his presence with thanksgiving;
Sym.
And shew our - selves glad, and shew our - selves glad, and shew our - selves glad - -
And shew ourselves glad, and shew ourselves glad, and shew ourselves



CHORUS. 60. Largo Expressivo.



Recit. Base.

In his hands are all the corners of the earth, and the strength of the hills is his also. The sea is his and he made it: and his hands prepared the dry land.

6 — 5 6 7 3 3— 6 5 6

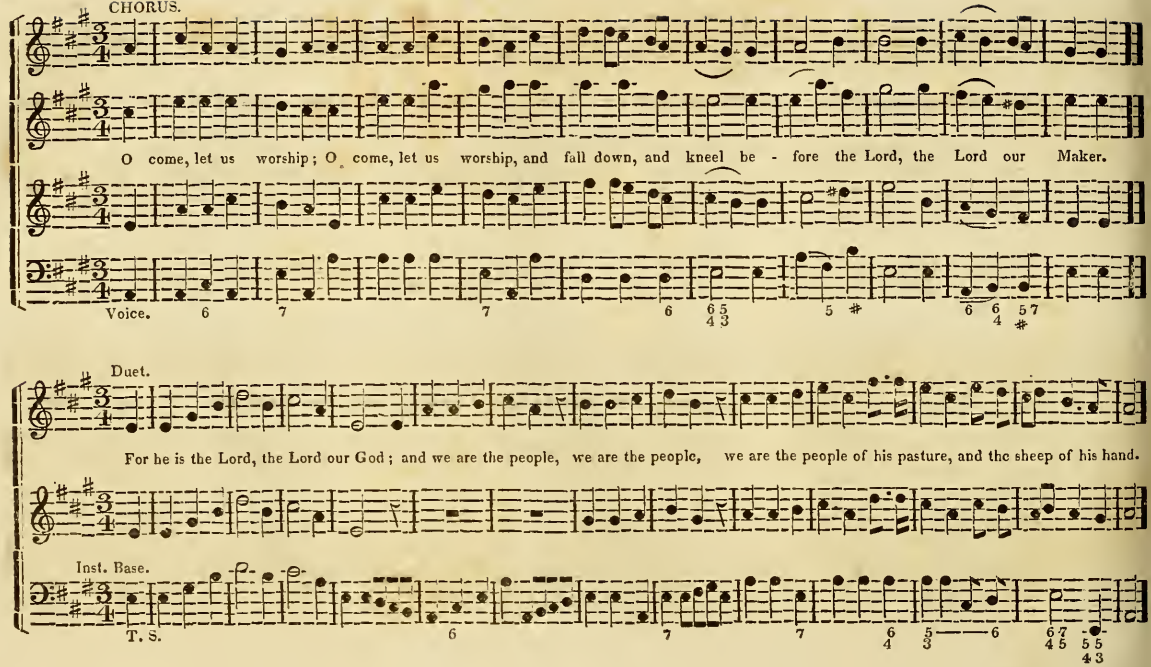
T. S.

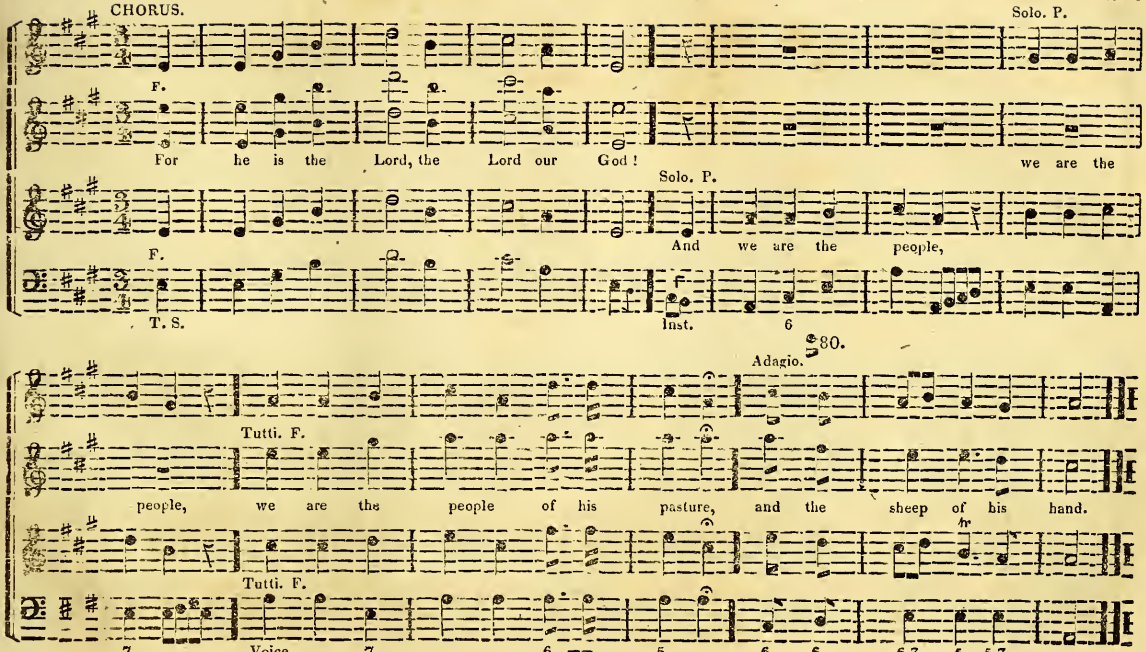
Duet. 100.

O come, let us worship, O come, let us worship, and fall down and kneel be - fore the Lord, the Lord our Maker.

Inst. Base.

6 7 3 — 6 5 4 3 6 6 6 5 4


CHORUS.
O come, let us worship; O come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.
Voice.
Duet.
For he is the Lord, the Lord our God; and we are the people, we are the people, we are the people of his pasture, and the sheep of his hand.
Inst. Base.
T. S.


CHORUS.
Solo. P.
F.
For he is the Lord, the Lord our God!
we are the
Solo. P.
F.
And we are the people,
T. S.
Inst.
6
80.
Adagio.
Tutti. F.
people, we are the people of his pasture, and the sheep of his hand.
Tutti. F.
7
Voice.
7
6/4
5/3
6
6
6 7/4 5
5/4
5 7/3

92. Maestoso. Chorus.

ANTHEM.

Rev. Mr. Mason.

Lord of all pow'r and might, Lord of all pow'r and might,

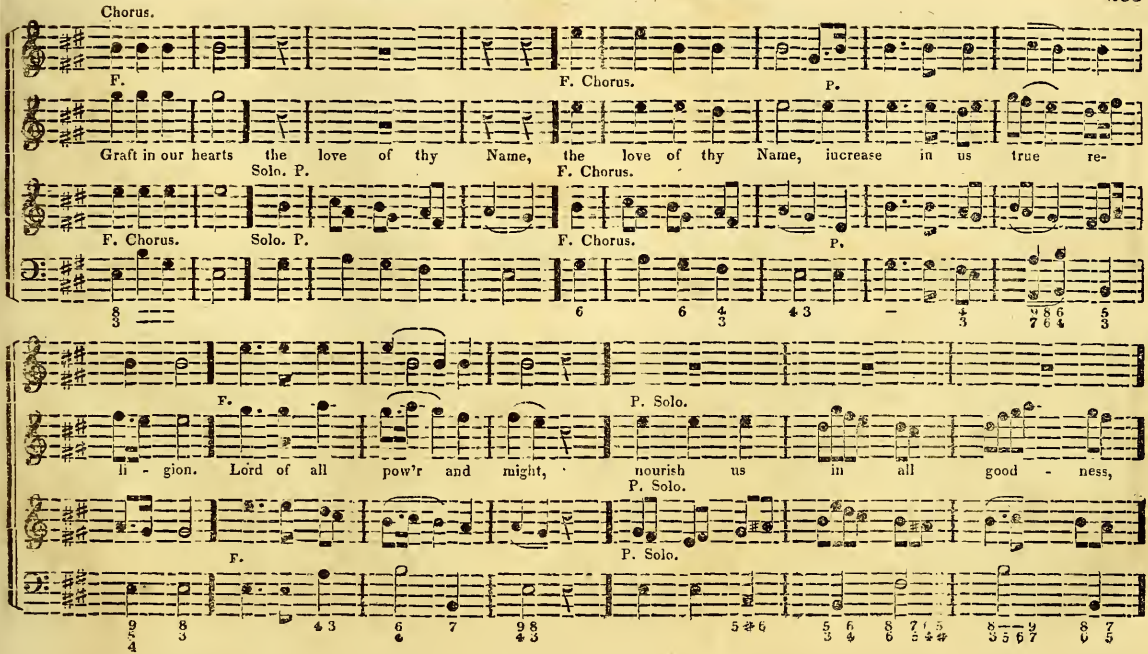
Solo. P.

Solo. P.

Thou that art the author, Thou that art the author, Thou that art the giver of all good things;

Solo. P.

Solo. P.


Chorus.
F.
F. Chorus.
P.
Graft in our hearts the love of thy Name, the love of thy Name, iucrease in us true re-
Solo. P.
F. Chorus.
F. Chorus.
Solo. P.
F. Chorus.
P.
F.
P. Solo.
li - gion. Lord of all pow'r and might, nourish us in all good - ness,
P. Solo.
F.
P. Solo.

Chorus. F. Solo. Second Treble. Solo. Alto.

Lord of all pow'r and might, and of thy great mercy, and of thy great mer - cy, Keep us, Keep us,

Chorus. F. Solo. Keep us

Organ. Solo. Voice.

F. Chorus. Solo. P. Chorus. F. F.F.

Keep us in the same, thro' Jesus Christ our Lord, thro' Je - sus Christ our Lord! Amen! A - men.

F. Chorus. Solo. P. Chorus. F. F.F.

Tutti.
Alto.
Second Treble. Solo.
O give thanks, O give thanks un - to the Lord, give thanks un - to the Lord, give thanks, give
Solo.
Tutti.
Voice. Organ. Voice.

Tutti.
Alto.
Second Treble. Solo.
thanks, give thanks un - to the Lord, give thanks un - to the Lord, give thanks un - to the Lord,
Solo.
Tutti.
Tutti.
Organ. Voice.

Tutti.

Second Treble. Solo. Alto. Solo. Second Treble.

for he is good, for he is good, is good, for his mercy en - dur-eth for - ever, his mercy en - dureth, his

Tutti. Solo.

Solo. Tutti.

Organ. Voice. Organ.

Tutti.

Alto.

mercy en - dureth for - ever, his mercy en - dureth for - ever, A - men, A - men.

Tutti.

Tutti.

Voice.

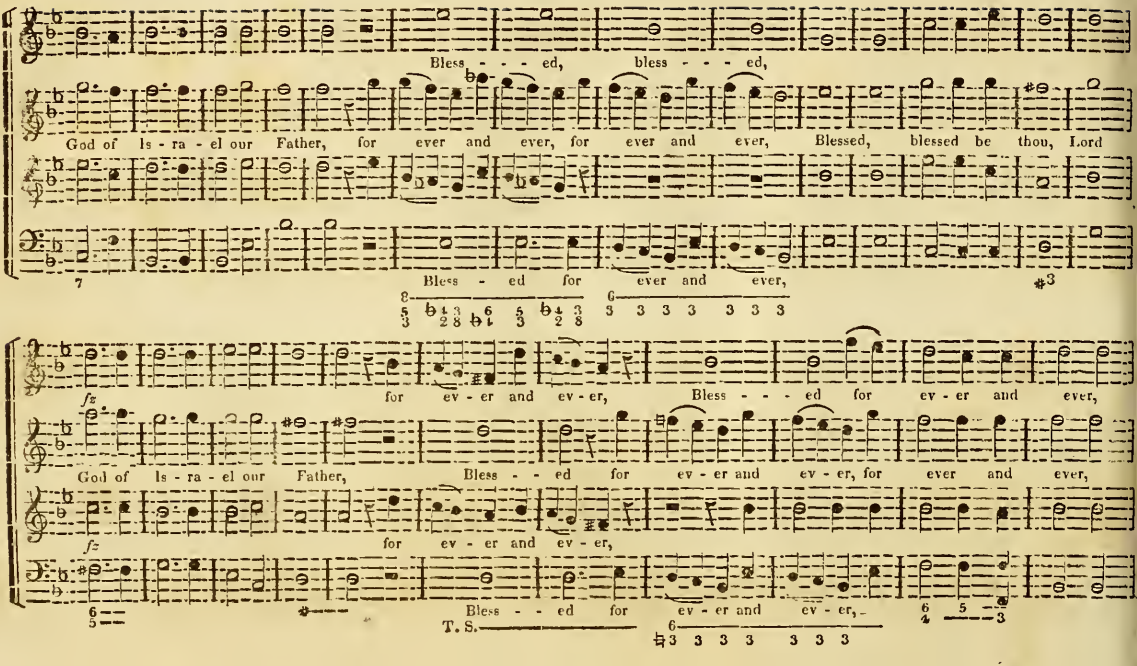
Con. Spirito.

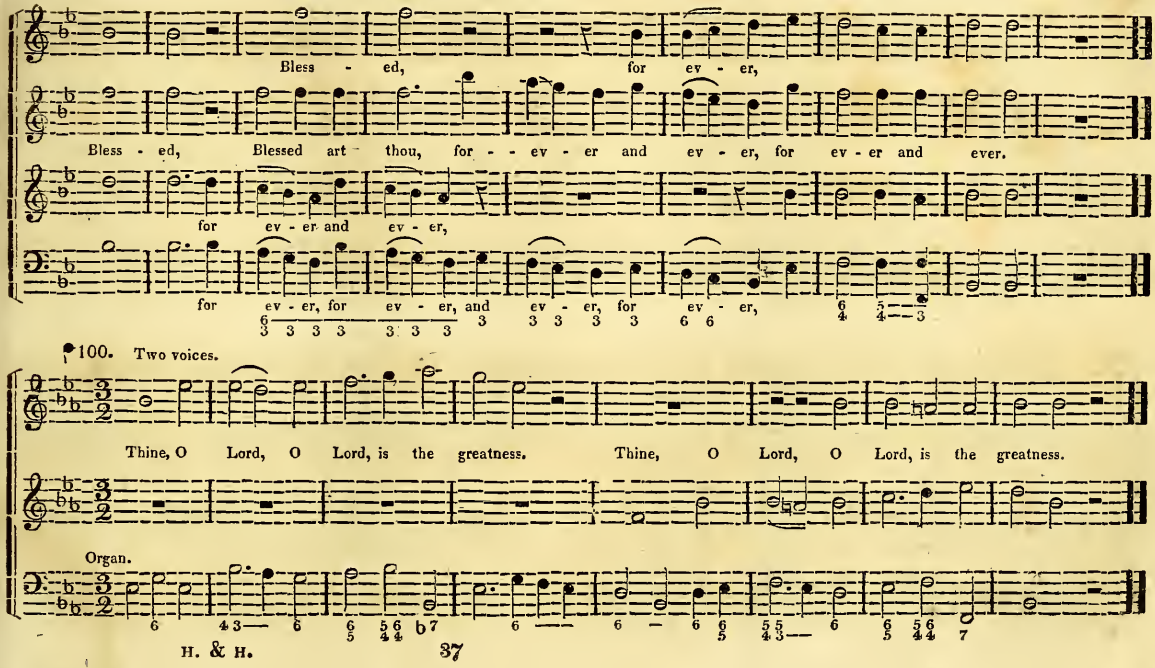
Blessed, blessed be thou, Lord God of Is - ra - el, our Fa-ther, Blessed, blessed be thou, Lord

God of Is - ra - el, our Father, for ev - er and ev - er, for ev - er and ev - er, blessed, blessed be thou, Lord

Bless - - - ed, Bless - - ed,

T. S. - - - - - - - - - - - - - - - -


Bless - - - ed, bless - - - ed,
God of Is - ra - el our Father, for ever and ever, for ever and ever, Blessed, blessed be thou, Lord
Bless - ed for ever and ever,
for ev - er and ev - er, Bless - - - ed for ev - er and ever,
God of Is - ra - el our Father, Bless - - ed for ev - er and ev - er, for ever and ever,
for ev - er and ev - er,
Bless - - ed for ev - er and ev - er,
T. S.

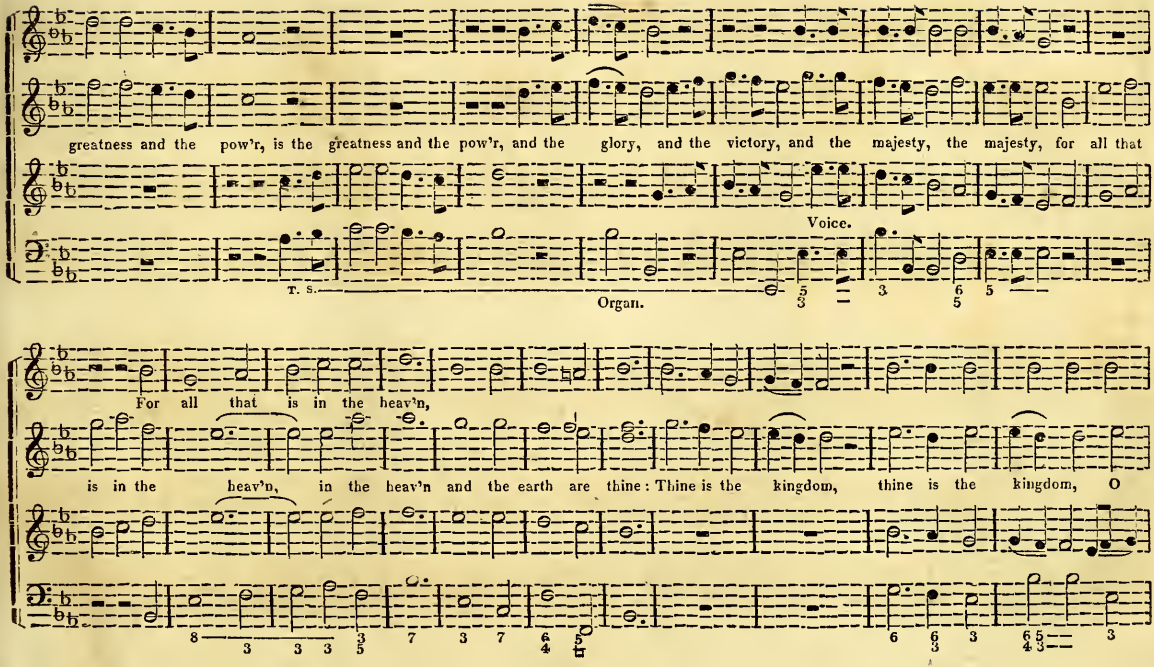

Bless - ed, for ev - er,
Bless - ed, Blessed art thou, for - - ev - er and ev - er, for ev - er and ever.
for ev - er and ev - er,
for ev - er, for ev - er, and ev - er, for ev - er,
100. Two voices.
Thine, O Lord, O Lord, is the greatness. Thine, O Lord, O Lord, is the greatness.
Organ.

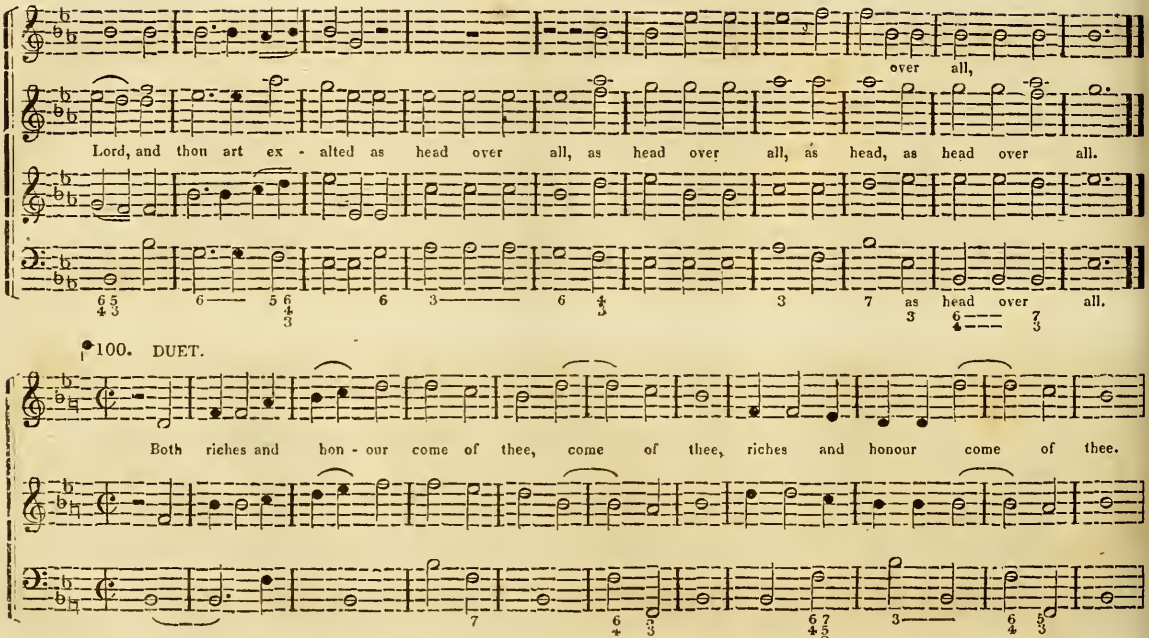
Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the vic-to - ry,

Voice.

and the maj-es - ty, and vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the


greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that
Voice.
T. S.
Organ.
For all that is in the heav'n,
is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O


over all,
Lord, and thou art ex - alted as head over all, as head over all, as head, as head over all.
as head over all.
100. DUET.
Both riches and hon - our come of thee, come of thee, riches and honour come of thee.

And thou reignest, thou reignest, thou reignest over all; and in thine hand, in thine hand is

is pow'r,

T. S. 5 7 5 / 3 5 3 / 2 7 3 T. S. 6 9 #

And in thine hand it is to make great, and to give strength un - to all.

pow'r and might, And in thine hand it is to make great, to make great, and to give strength un - to all.

6 5 # 6 6 / 3 4 6 6 5 / 4 3 6 5 6 7 6 5 / 4 3

100.

CHORUS. Presto.

ANTHEM, Continued.

we thank thee, we thank thee, O God, and prai - - - - -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God,

- - - - se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - - - - - - - - - - - se thy glo - rious

thank thee, and prai - - - - - - - - - - se thy glo - rious name, we

we thank thee, and prai - - - - - -

6 6

prai - - - - - - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai - - - - -

name, we thank thee and praise thy name,

thank thee and praise thy name, and praise thy name, and praise thy name,

- - - - se thy name, we thank thee, we thank thee, we thank thee, we thank thee and

- - - se thy name, we thank thee, and

thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious

we thank thee, we thank thee and praise thy glo - rious name, we

praise thy name, we thank thee, we thank thee, we

prai - - - - - - - - - - se thy glorious name, we thank thee and praise thy glorious

name, we thank thee, and prai - - - - - se thy glorious

thank thee, we thank thee, and praise thy glorious

thank thee, we thank thee, and prai - - - - - - se thy glorious name, and prai - - - - - - - - se thy

Slow. 80.

name, thy glorious name, we thank thee, we thank thee, O God, we thank thee, we thank thee, O God, and praise thy glorious name.

Lively.

Organ.

Counter.

Sing O heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful O earth, and be

Tenor.

Sing O heav'ns, and be joy - ful, be joy - ful, be joy - ful O earth, Sing O heav'ns, and be

Voice.

8 7 6 Sing O heav'ns, Sing O heav'ns,
6 5 4 5 ♯6 6
3

joy - ful, be joy - ful, O earth, break forth into singing, O mountains: Sing O

joy - ful, be joy - ful O earth, break forth in - to singing, O mountains:

Voice. 8 7 / 6 5 6 5 / 4 3 break forth in - to singing, O mountains: Organ. 4 / 2 6 5 / 2 6 6

heav'ns, Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

Sing O heav'ns, and be joy - ful, be joy - ful O earth, be joy - ful, be joy - ful O earth,

be joyful, be joyful O earth, Organ. Voice. 6 / 8 7 / 5 6 5 / 3

Voice. 4 / 2 6 6 / ♭ 3

be joyful, be joy - ful, O earth, the Lord hath

be joyful, be joy - ful, O earth, the Lord hath

For the Lord hath com - fort - ed his people, be joyful, be joy - ful, O earth, Organ. 6

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com-forted his

comforted his people, be joyful, be joyful, O earth, be joy - ful, the Lord hath com-forted his

the Lord hath comforted his people, Organ. the Voice. Lord hath com-forted his

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

people, and will have mercy, he will have mercy on his af - flict - ed.

CHORUS.

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to

Sing O heav'ns, and be joyful, be joyful O earth, break forth into singing O mountains, break

Sing O heav'ns, and be joyful, be joyful O earth, break forth in - to sing - ing O

Sing O heav'ns, and be joyful, be joyful O earth,

singing O mountains, break forth in - to singing O mountains: the Lord hath comforted, hath comforted his

forth in - to singing, break forth in - to singing, O mountains: the Lord hath comforted, hath comforted his

mountains: break forth in - to singing O moun - - tains, the Lord hath comforted, hath comforted his

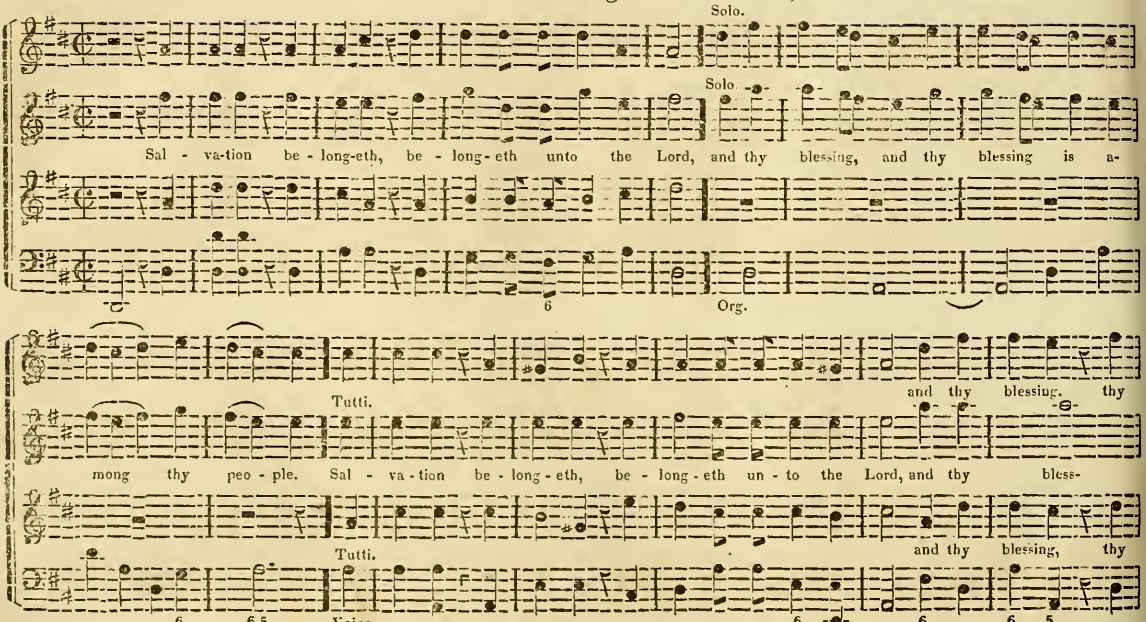
break forth in - to singing O mountains: the Lord hath comforted, hath comforted his

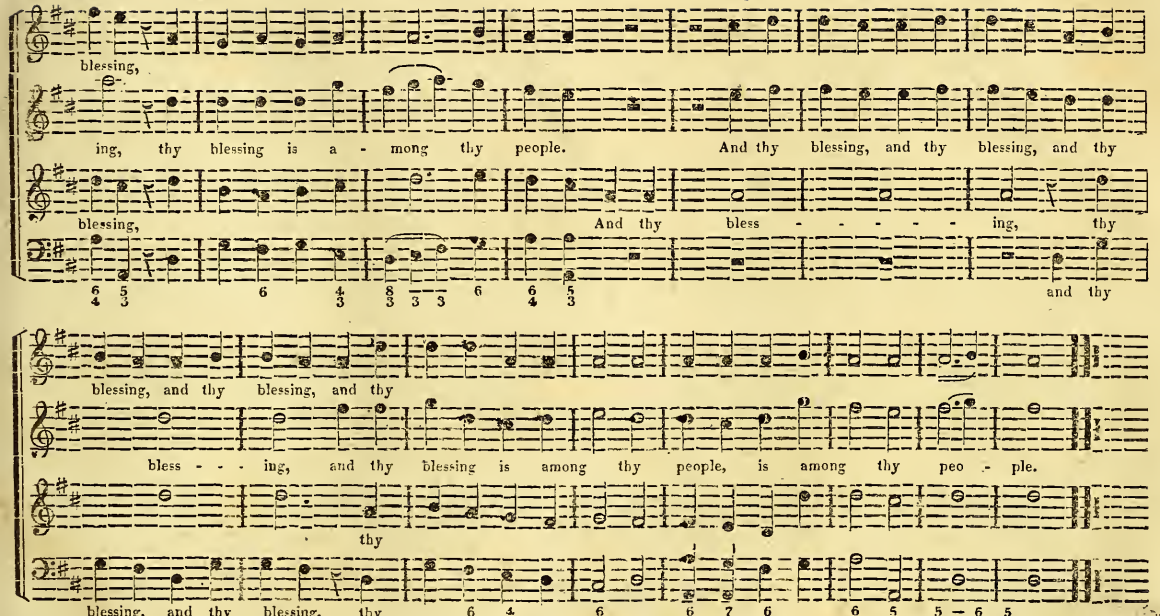
people, he will have mer-cy, he will have mer-cy, mercy on his af - flicted.

people, he will have mer - cy, he will have mercy on his af - flicted. Amen, Amen.

people, he will have mer-cy, he will have mer-cy, mercy on his af - flicted.

people, he will have mer-cy, he will have mercy on his af - flict-ed.


Solo.
Solo.
Sal - va-tion be - long-eth, be - long - eth unto the Lord, and thy blessing, and thy blessing is a-
6
Org.
Tutti.
and thy blessing, thy
mong thy peo - ple. Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy bless-
Tutti.
and thy blessing, thy
6
6 5 4 3
Voice.
6 4
6
6 4
5 3


blessing,
ing, thy blessing is a - mong thy people. And thy blessing, and thy blessing, and thy
blessing, And thy bless - - - - - ing, thy
6 5 6 4 8 6 6 5 and thy
4 3 3 3 3 3 4 3
blessing, and thy blessing, and thy
bless - - - ing, and thy blessing is among thy people, is among thy peo - ple.
thy
blessing, and thy blessing, thy 6 4 6 6 7 6 6 5 5 6 5
3 5 4 4 3 3 4 3

80. **O LORD, WE TRUST IN THEE ALONE.** Chorus, from the Oratorio of Joseph. **Handel.**

Adagio.

alone in thee, alone in thee we trust,

O Lord, we trust alone in thee, alone in thee, in thee, a - lone, a - lone in thee we trust,

a - lone in thee, a - lone, alone in thee we trust,

Organ. Voice.

alone, &c.

in thee, O Lord, in thee, O Lord, O Lord, we trust alone in thee.

Sym. 1st Treble.

I was glad, I was glad, when they said unto me, We will go, we will go, we will go, into the

Voice.

Duo. 1st and 2d Trebles.

house of the Lord. We will go in - to the house, We will go in - to the house,

Accompt.

CHORUS.

F. We will go into the house, We will go into the house, into, &c.

F. into the house of the Lord, We will go, - - - - - - - - - we will go - - - - - - - into the house of the Lord, into the house of the Lord.

F. Voice.

Solo. Tutti.

Peace be with - in thy walls, Peace be within thy walls,

Solo. Second Treble. Tutti. Alto.

Peace be within thy walls, Peace be within thy walls, And plenteousness within thy palaces.

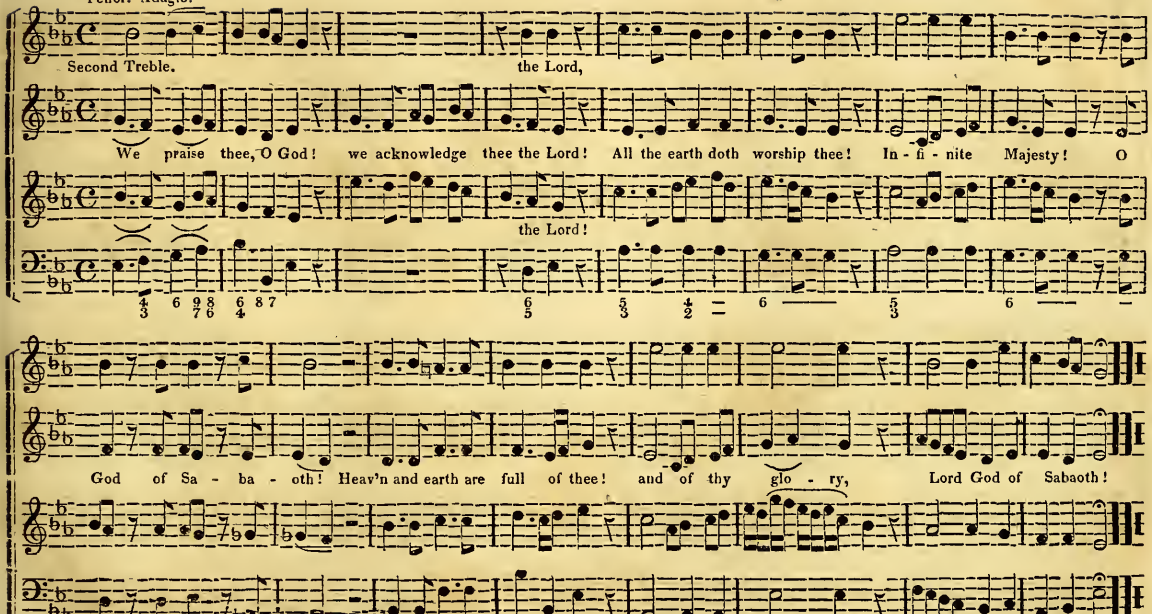
Solo. Tutti.

Peace be within thy walls, Peace be within thy walls,

Solo. Tutti.

Solo. Second Treble. Tutti. Alto.

Peace be within thy walls, Peace be within thy walls, And plenteousness, and plenteousness within thy palaces. A - men, A - men.


Tenor. Adagio.
Second Treble.
the Lord,
We praise thee, O God! we acknowledge thee the Lord! All the earth doth worship thee! In - fi - nite Majesty! O
the Lord!
God of Sa - ba - oth! Heav'n and earth are full of thee! and of thy glo - ry, Lord God of Sabaoth!

80. **SONS OF ZION COME BEFORE HIM.** Nauman.

Alla Marcia.

Sons of Zion come before him, bring the

Sym. Voice. come be - fore him,

Sons of Zion come before him, bring the

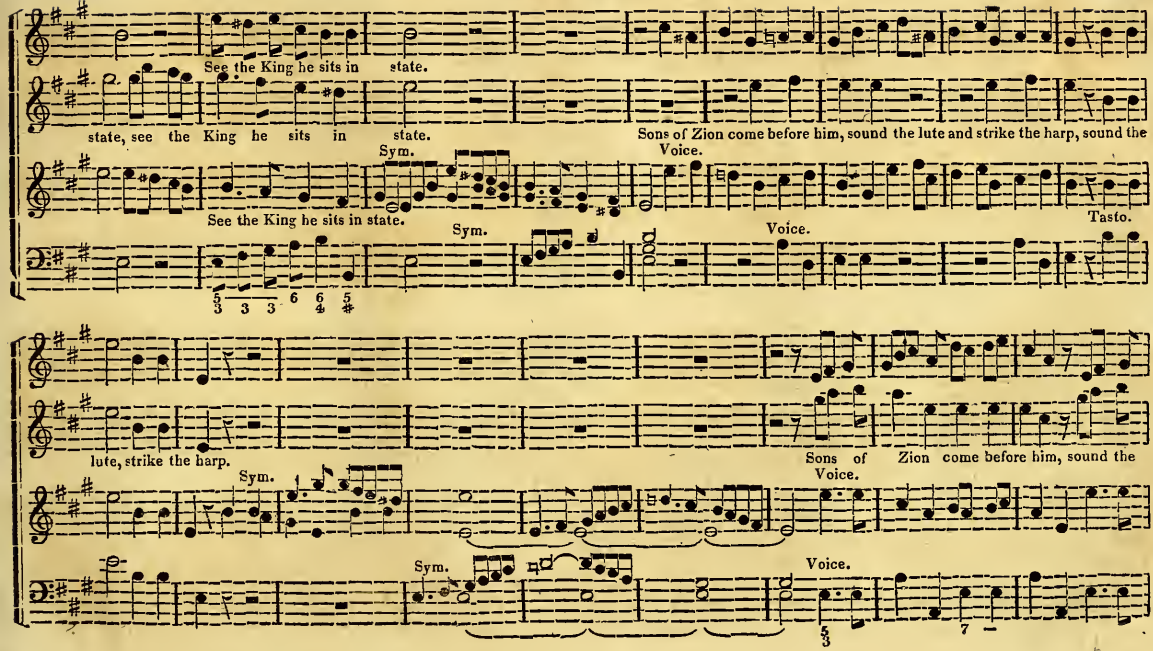
cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated, he sits in

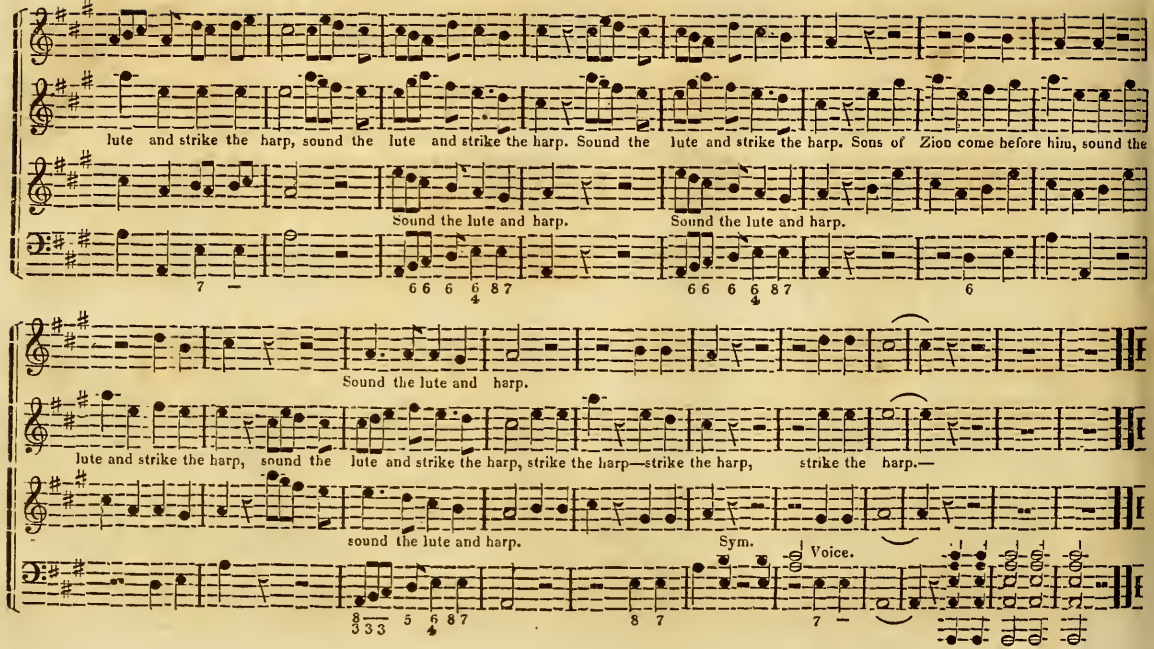
bring the harp, bring the cymbal, bring the harp. High in glory lo! he's seated, see the King he sits in

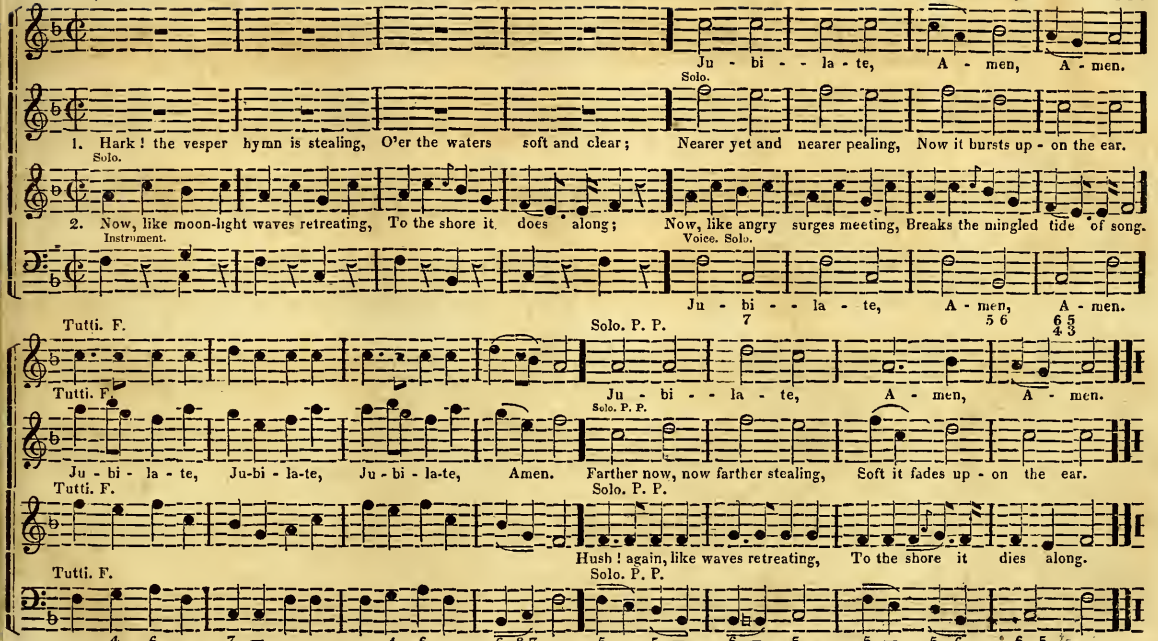
Sym. Voice.

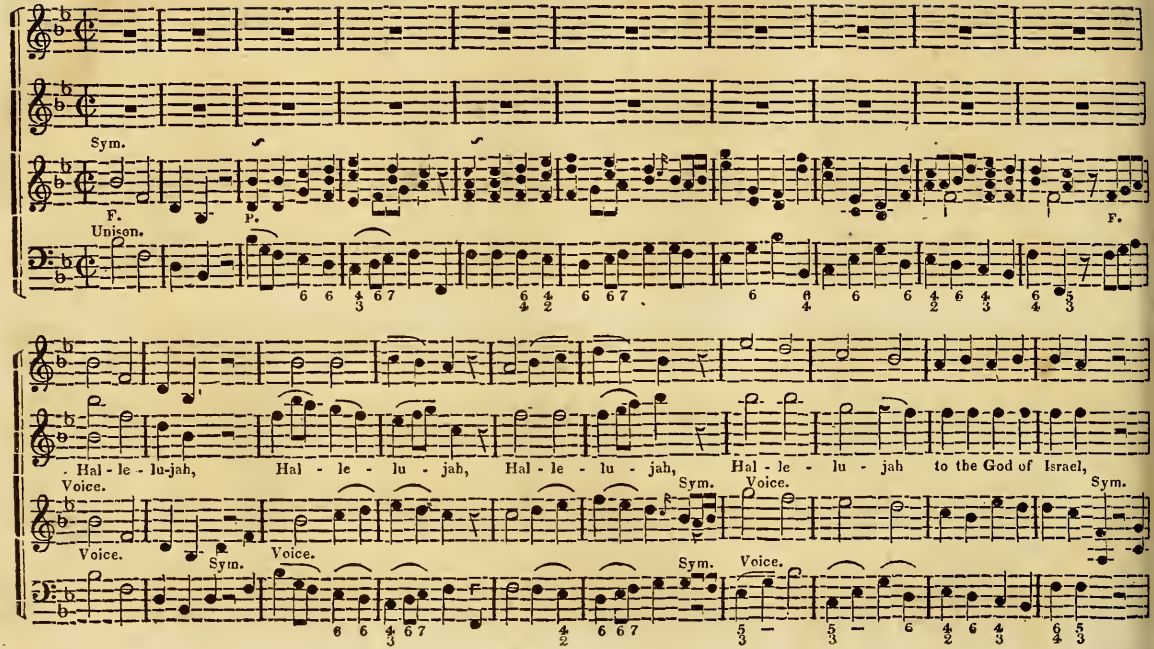
cymbal, bring the harp, bring the cymbal, bring the harp.

Sym. lo! he's seated, he sits in


See the King he sits in state.
state, see the King he sits in state.
Sons of Zion come before him, sound the lute and strike the harp, sound the
Sym.
Voice.
See the King he sits in state.
Sym.
Voice.
Tasto.
lute, strike the harp.
Sons of Zion come before him, sound the
Sym.
Voice.
Sym.
Voice.


lute and strike the harp, sound the lute and strike the harp. Sound the lute and strike the harp. Sons of Zion come before him, sound the
Sound the lute and harp.
Sound the lute and harp.
Sound the lute and harp.
lute and strike the harp, sound the lute and strike the harp, strike the harp—strike the harp, strike the harp.—
sound the lute and harp.
Sym.
Voice.


Solo.
Ju - bi - - la - te, A - men, A - men.
Solo.
1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts up - on the ear.
Solo.
2. Now, like moon-light waves retreating, To the shore it does along; Now, like angry surges meeting, Breaks the mingled tide of song.
Instrument.
Voice. Solo.
Ju - bi - - la - te, A - men, A - men.
Tutti. F.
Solo. P. P.
Ju - bi - - la - te, A - men, A - men.
Tutti. F.
Solo. P. P.
Ju - bi - la - te, Ju-bi - la-te, Ju - bi - la-te, Amen.
Farther now, now farther stealing, Soft it fades up - on the ear.
Tutti. F.
Solo. P. P.
Hush! again, like waves retreating, To the shore it dies along.
Tutti. F.
Solo. P. P.
Ju - bi - - la - te, A - men, A - men.


Sym.
F.
P.
F.
Unison.
Hal - le - lu-jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah to the God of Israel,
Voice.
Sym.
Voice.
Sym.
Voice.
Voice.
Sym.
Voice.
Sym.
Voice.

He will save - - - - us in the day the day of fight.

He will save us in the day, - - will save us in the day of fight. Hal-le - lu-jah, the Lord is our de-

Voice. Sym. Voice.

he will save us in the day, will save us in the day of fight. P.

Sym. Voice. Sym. Voice.

F.

fender, He will save us in the day, in the day of fight. F. God is great in battle, for he is the Lord of hosts.

Sym. Voice. Sym.

Sym. F. Voice. Sym.

Hal-le - lu - jah, He is our refuge, I will praise him for ever, ever - more. Sym. Hal - le - lu - jah,

Voice. Sym. Voice. Voice.

Voice. Sym. Voice. Sym Voice. Sym.

I will praise him, will praise him evermore, will praise him, will praise him, will praise him, will praise him for - ever, for- forever

Voice. forever

for - ever, forever, ever, ever more, forever, forever, forever, ever, ever more

ever, for - ever, for - ever, ever more, for - ever, for - ever, for - ever, for - ever, ever more Sym.

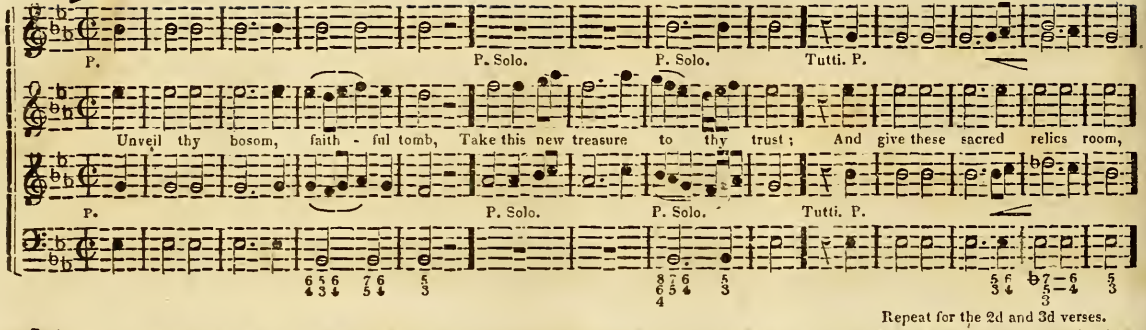
forever, forever, ever, ever more, forever, forever. forever, ever, ever more Sym.

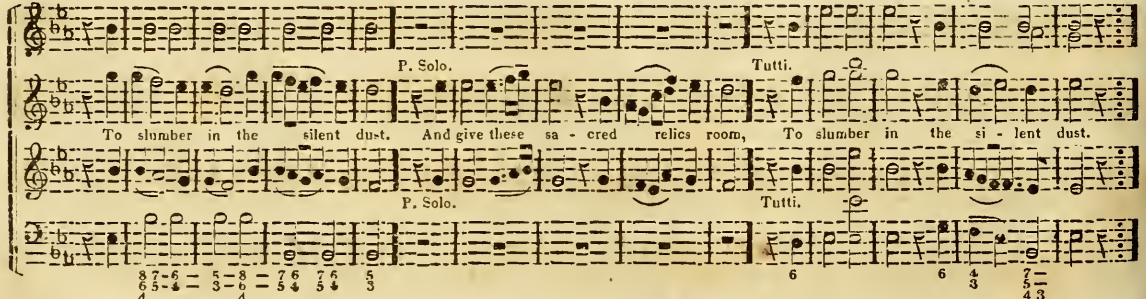
will praise him, will praise him, forever, ever more, will praise him, will praise him, forever, ever more.

Voice. Sym. Voice.

Voice. Sym. Voice. Sym.

T. S. T. S.





V. 2. Nor pain, nor grief, nor anxious fear Invade thy bounds. No mortal woes Can reach the lovely sleeper here, While angels watch the soft repose.
3. So Jesus slept;—God's dying Son Pass'd thro' the grave, and bless'd the bed; Rest here, dear saint, till from his throne The morning break, and pierce the shade.

Verse 4th.

F. Dim. P. Solo.

Break from his throne, illustrious morn; Attend, O earth! his sov' - reign word; Restore thy trust,—a glorious form—

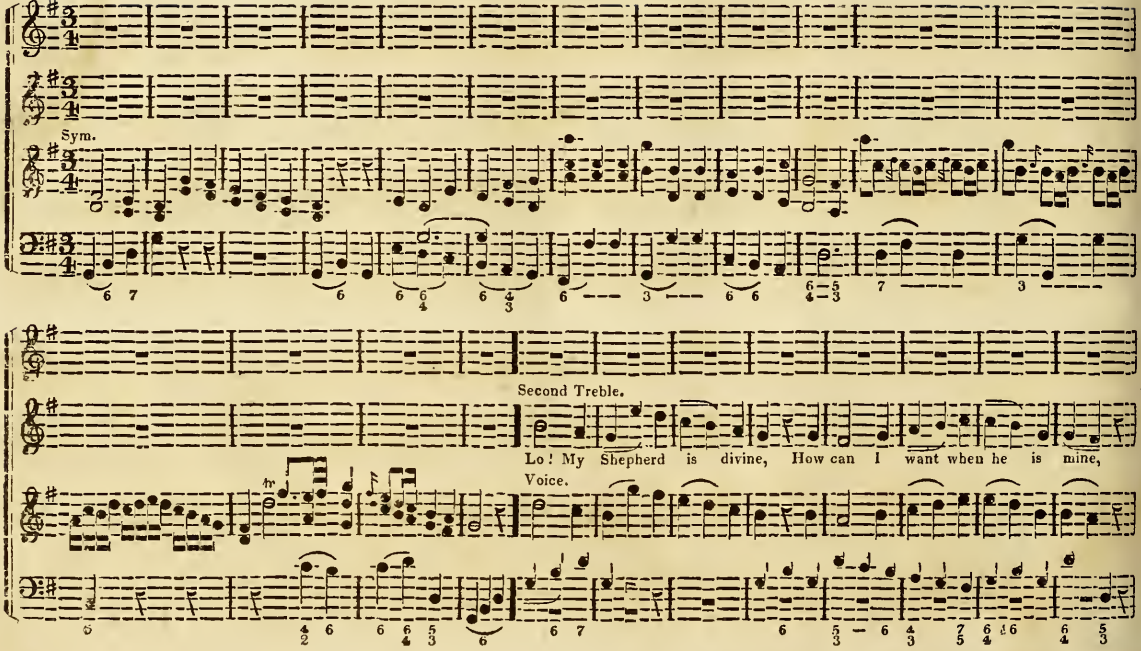
F. Dim. P. Solo.

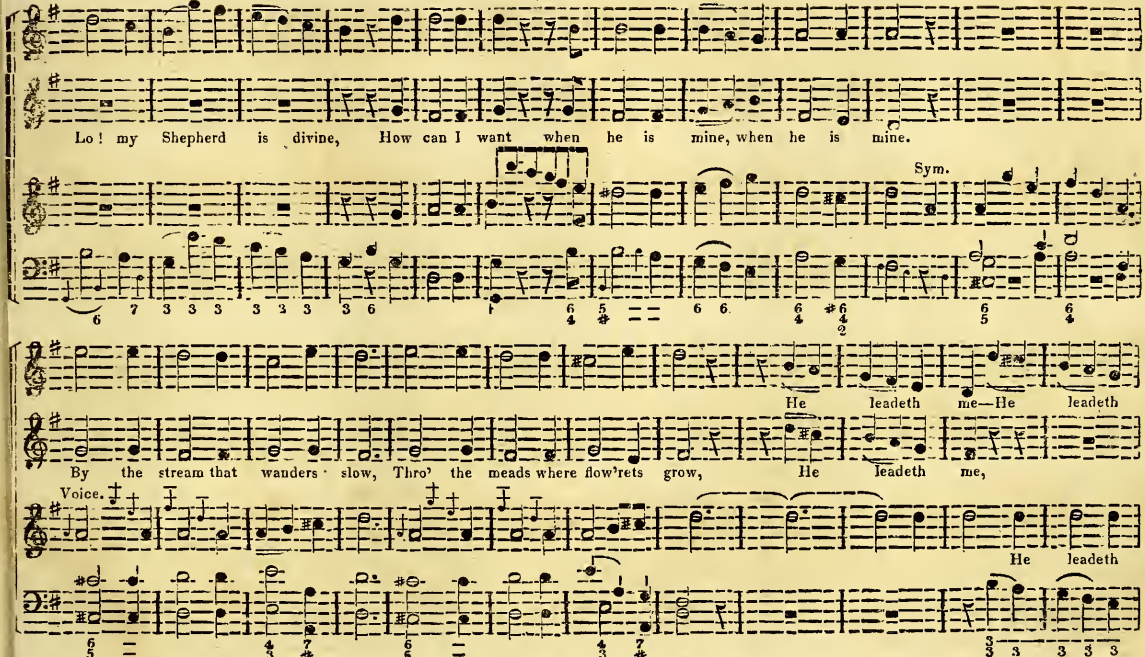
F.F. Tutti.

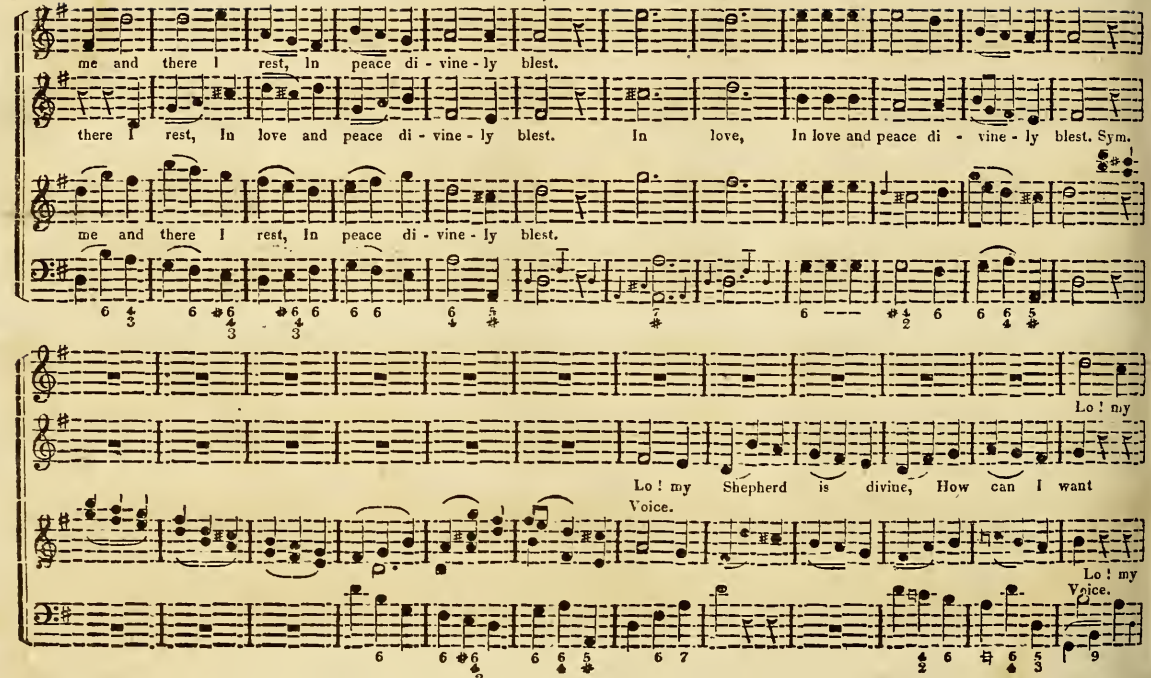
Shall then a-rise, to meet the Lord. Restore thy trust,—a glorious form— Shall then a-rise, to meet the Lord.

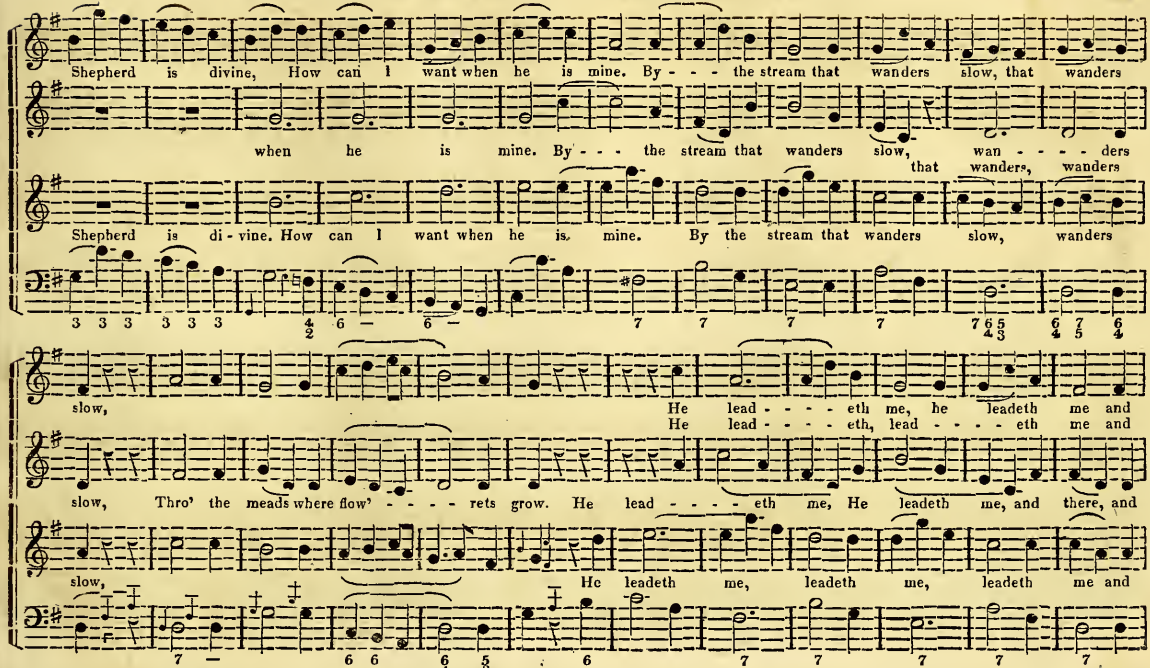
F.F. Tutti.

92. **LO! MY SHEPHERD IS DIVINE.** From the Oratorio of Judah. Haydn.

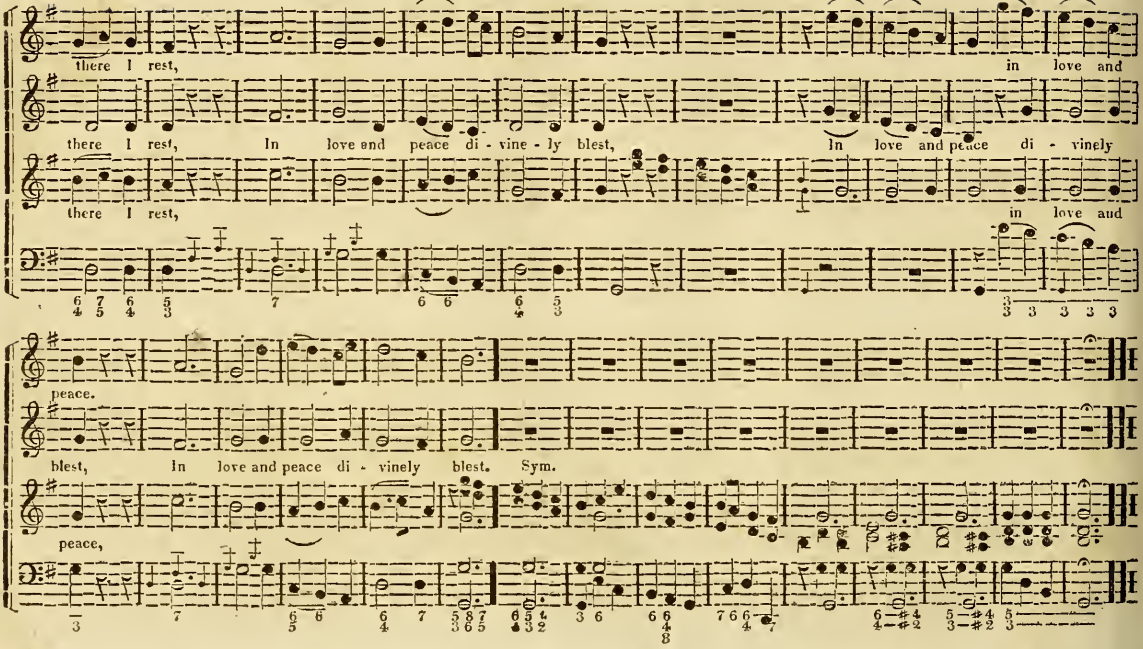


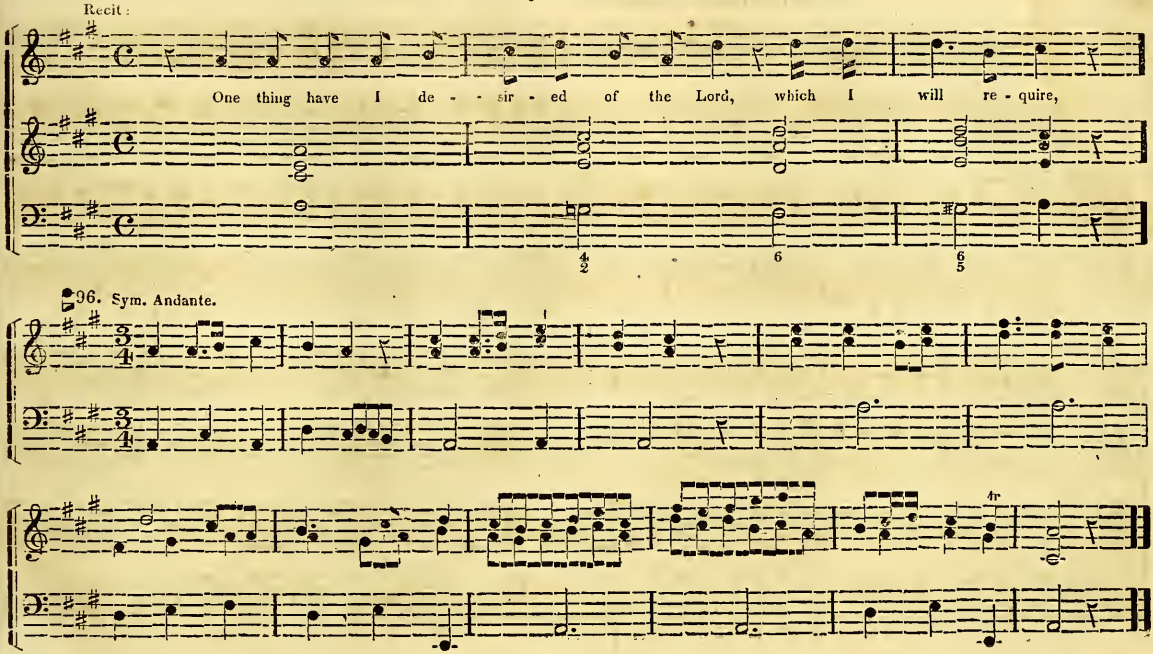

Lo ! my Shepherd is divine, How can I want when he is mine, when he is mine.
Sym.
He leadeth me—He leadeth
By the stream that wanders slow, Thro' the meads where flow'rets grow, He leadeth me,
Voice.
He leadeth


me and there I rest, In peace di - vine - ly blest.
there I rest, In love and peace di - vine - ly blest. In love, In love and peace di - vine - ly blest. Sym.
me and there I rest, In peace di - vine - ly blest.
Lo ! my
Lo ! my Shepherd is divine, How can I want
Voice.
Lo ! my
Voice.

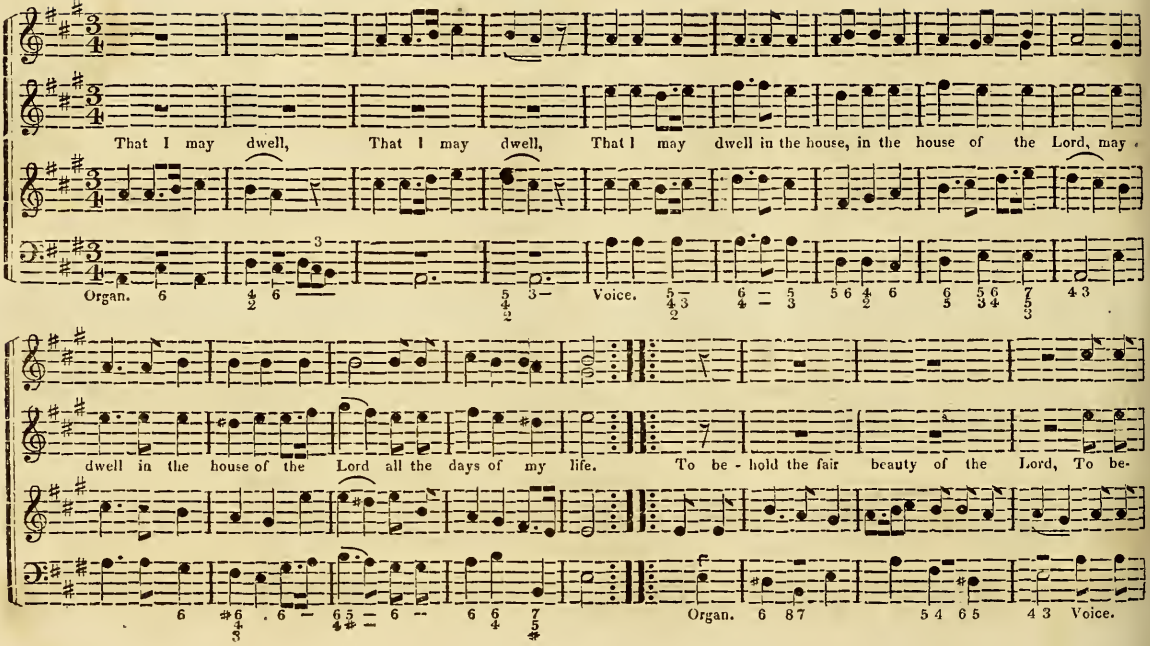

Shepherd is divine, How can I want when he is mine. By - - - the stream that wanders slow, that wanders
when he is mine. By - - - the stream that wanders slow, wan - - - - ders
that wanders, wanders
Shepherd is di - vine. How can I want when he is mine. By the stream that wanders slow, wanders
slow, He lead - - - - eth me, he leadeth me and
He lead - - - - eth, lead - - - - eth me and
slow, Thro' the meads where flow' - - - - rets grow. He lead - - - - eth me, He leadeth me, and there, and
slow, He leadeth me, leadeth me, leadeth me and

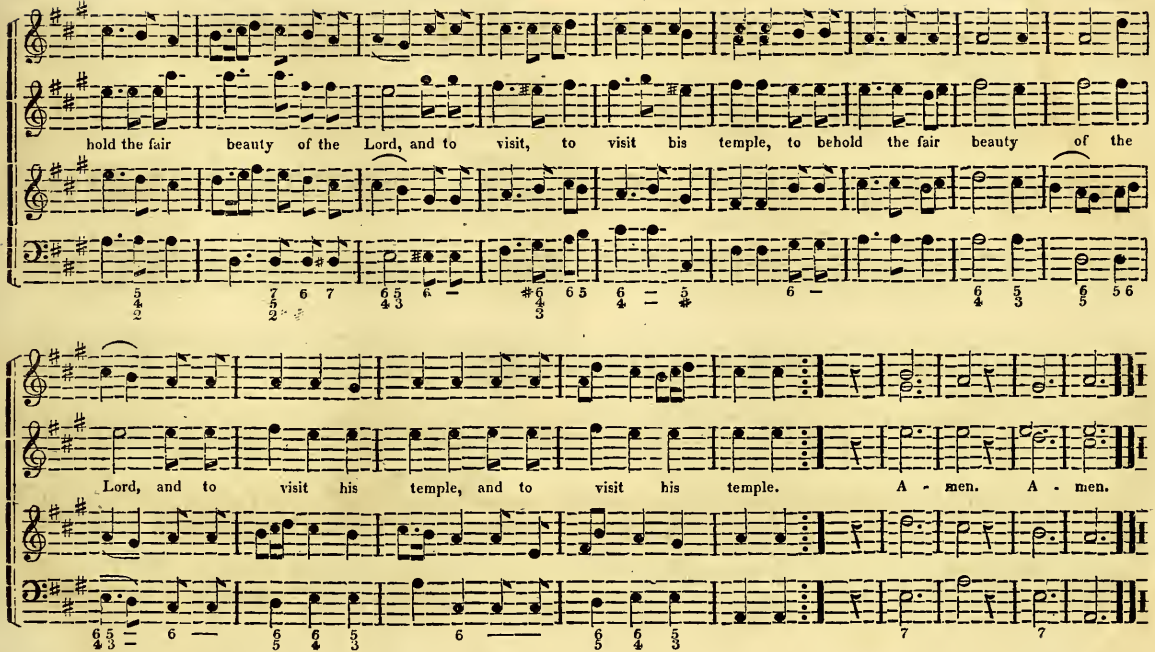
LO! MY SHEPHERD, &c. Continued.



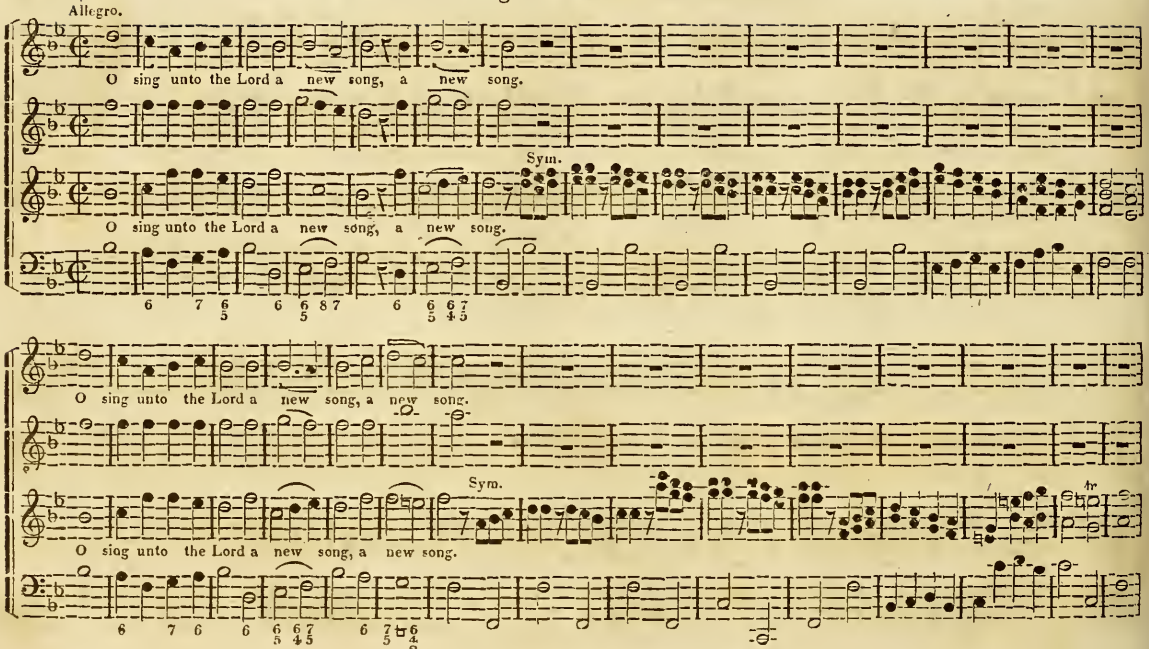

Recit:
One thing have I de - - sir - ed of the Lord, which I will re - quire,
4 2
6
6 5
96. Sym. Andante.
4r

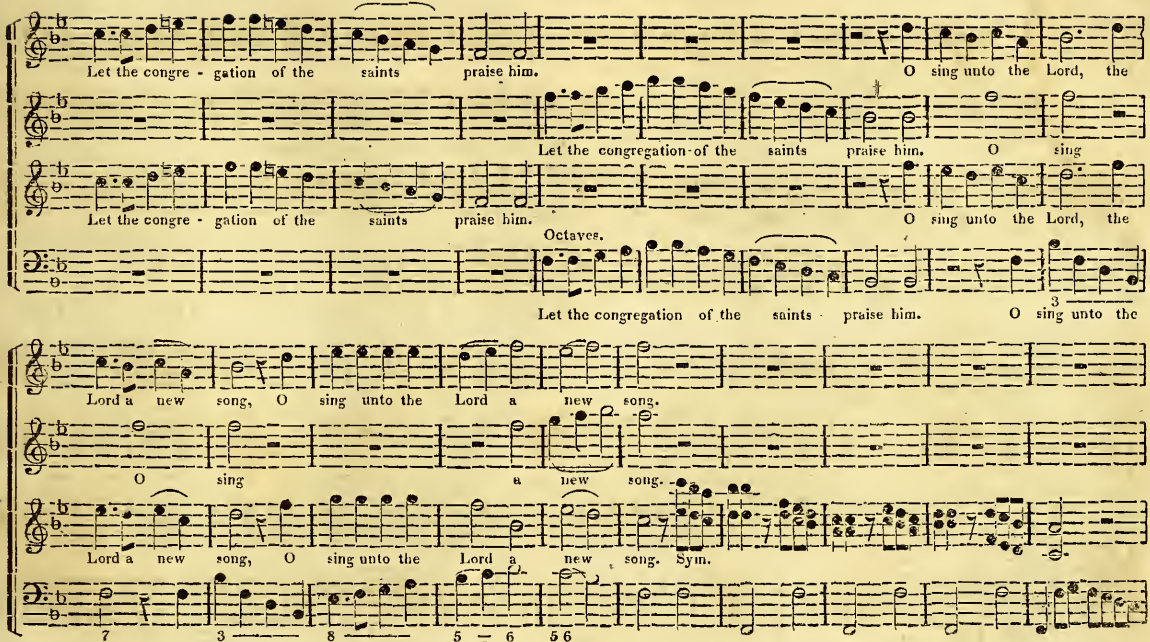
ANTHEM, Continued.




hold the fair beauty of the Lord, and to visit, to visit his temple, to behold the fair beauty of the
Lord, and to visit his temple, and to visit his temple. A - men. A - men.

♩100. **ANTHEM.** O Sing unto the Lord. Dr. John Clark Whitfield.




Let the congre - gation of the saints praise him. O sing unto the Lord, the
Let the congregation of the saints praise him. O sing
Let the congre - gation of the saints praise him. O sing unto the Lord, the
Octaves.
Let the congregation of the saints praise him. O sing unto the
Lord a new song, O sing unto the Lord a new song.
O sing a new song.
Lord a new song, O sing unto the Lord a new song. Sym.
Lord, O sing unto the Lord, unto the Lord a new song.

Let the congregation of the saints praise him, Let the congregation of the

Pra - - - - - - - - - - ise him, Let the congregation of the saints praise him,

Let the congregation of the saints praise him, Pra - - - -

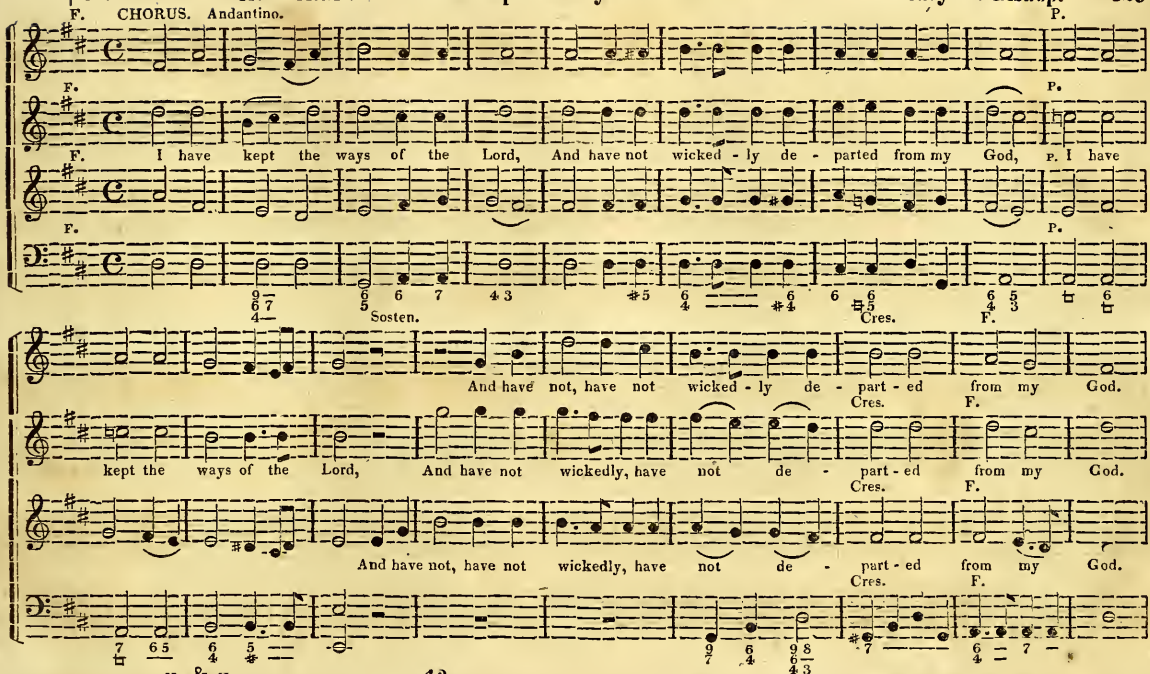
Organ. Voice.

saints praise him.

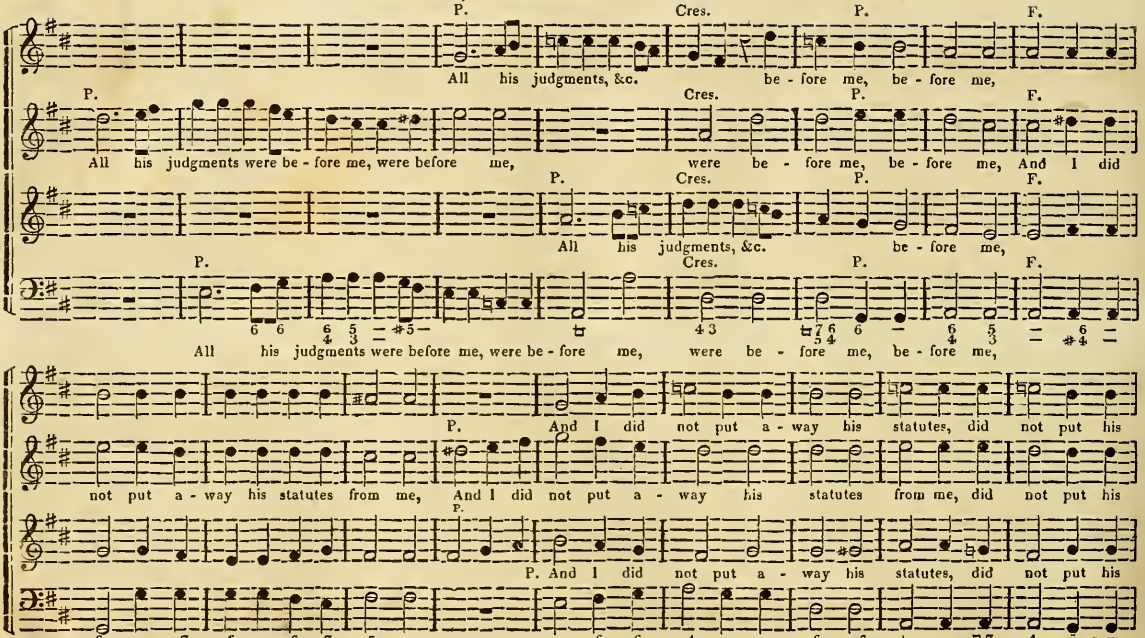
Let the congregation of the saints praise him, the saints praise him, the saints praise him.

- - - - - - ise him.

him, praise him.


F. CHORUS. Andantino.
P.
F. I have kept the ways of the Lord, And have not wicked - ly de - parted from my God, P. I have
Sosten.
Cres.
And have not, have not wicked - ly de - part - ed from my God.
kept the ways of the Lord, And have not wickedly, have not de - part - ed from my God.
And have not, have not wickedly, have not de - part - ed from my God.
And have not wickedly departed from my God.

ANTHEM, Continued.



F. P.

statutes from me, I did not put his statutes from

F. P.

statutes from me, And I did not put a - way his statutes from me, I did not put from

F. P.

F. Organ. P. Voice.

5/4 8 ♮7 ♮4 3 ♯6/4 3 ♮7 4/3 ♯6 6/5 6/4 7

F. P.

me, I did not put his statutes from me.

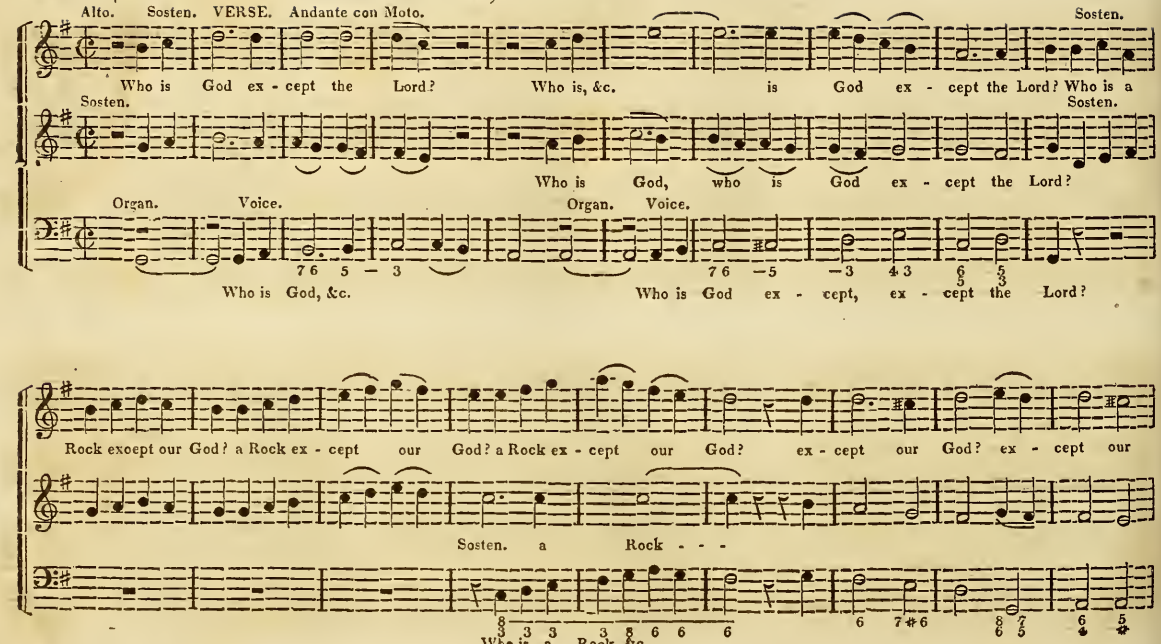
F. P.

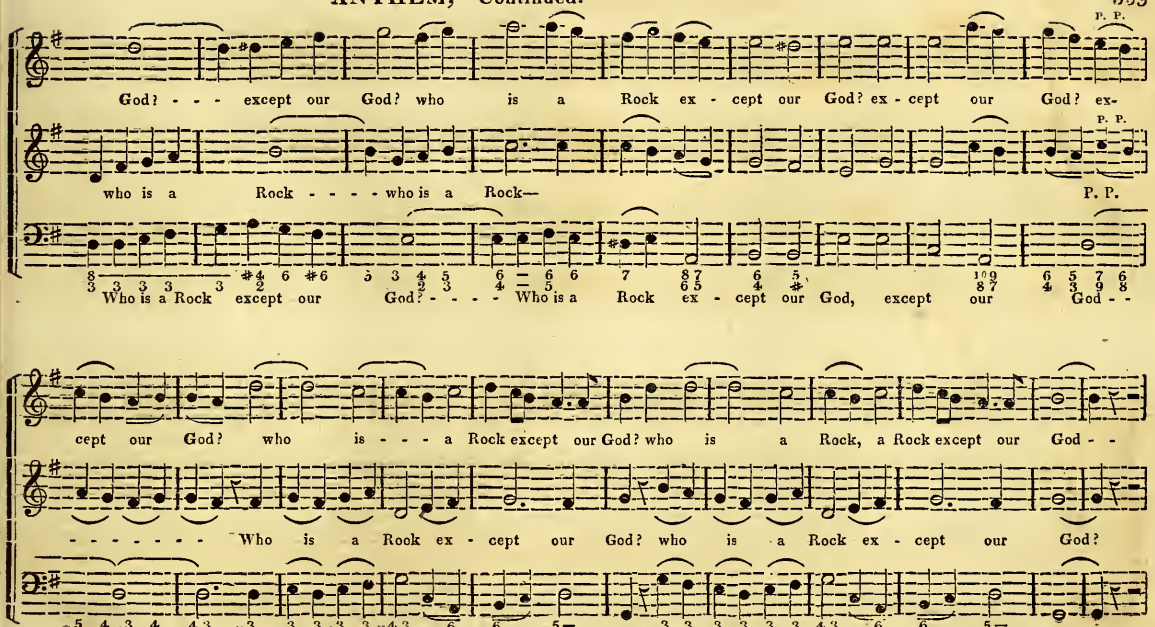
me, And I did not put, did not put his statutes from me, I did not put from me.

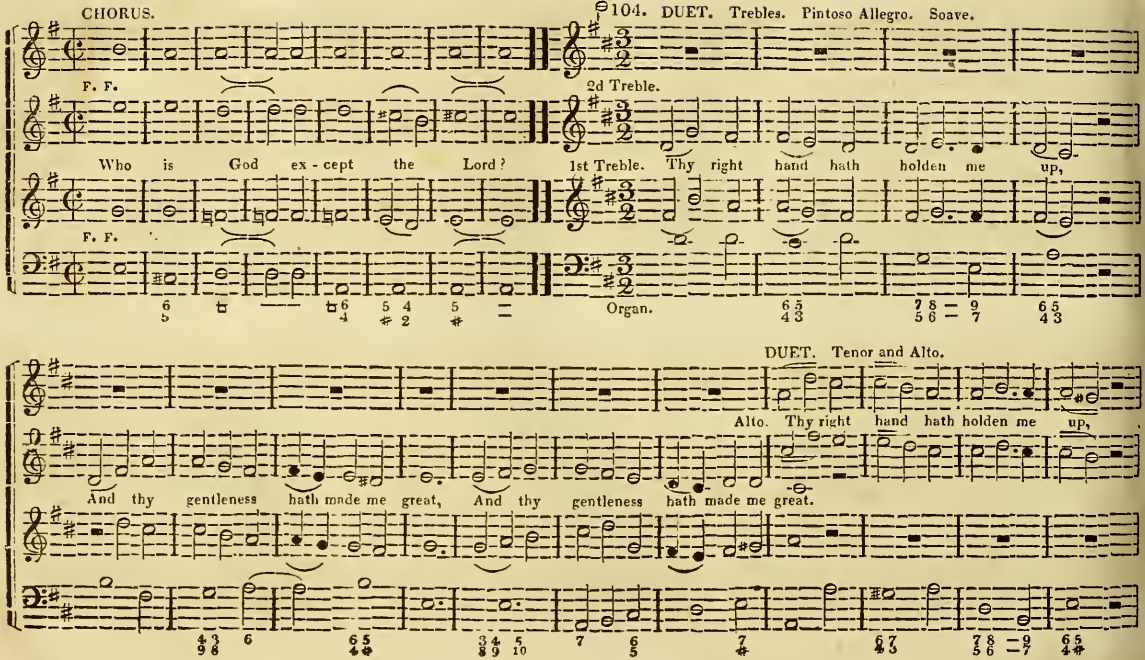
F. P.

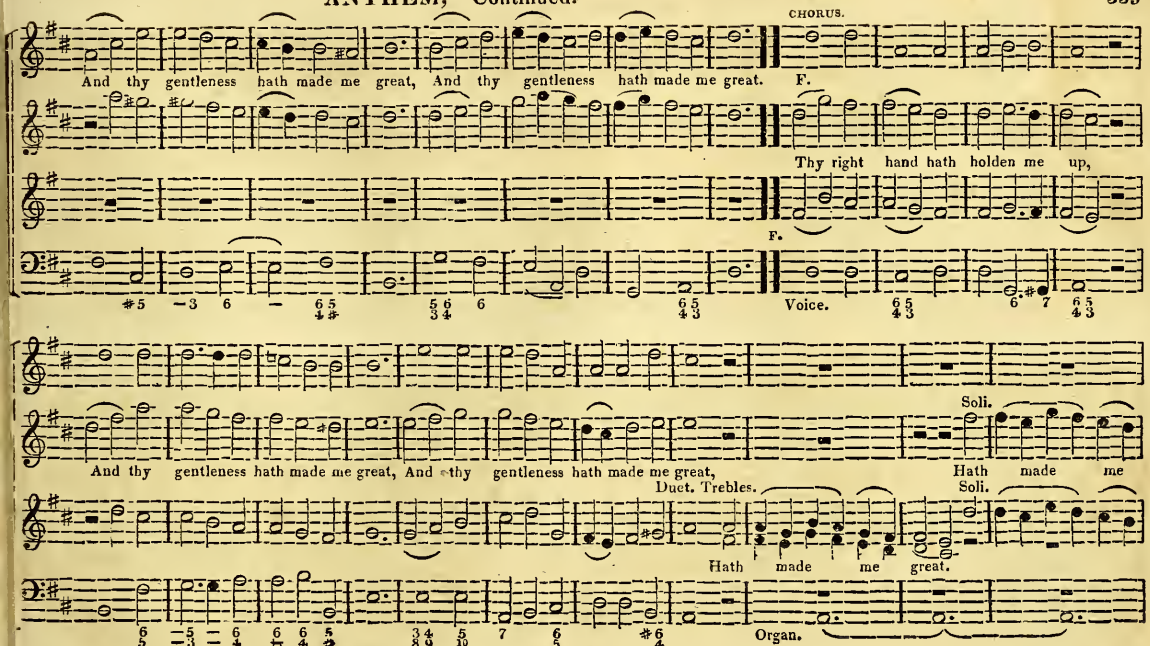
F. Organ. P. Voice.

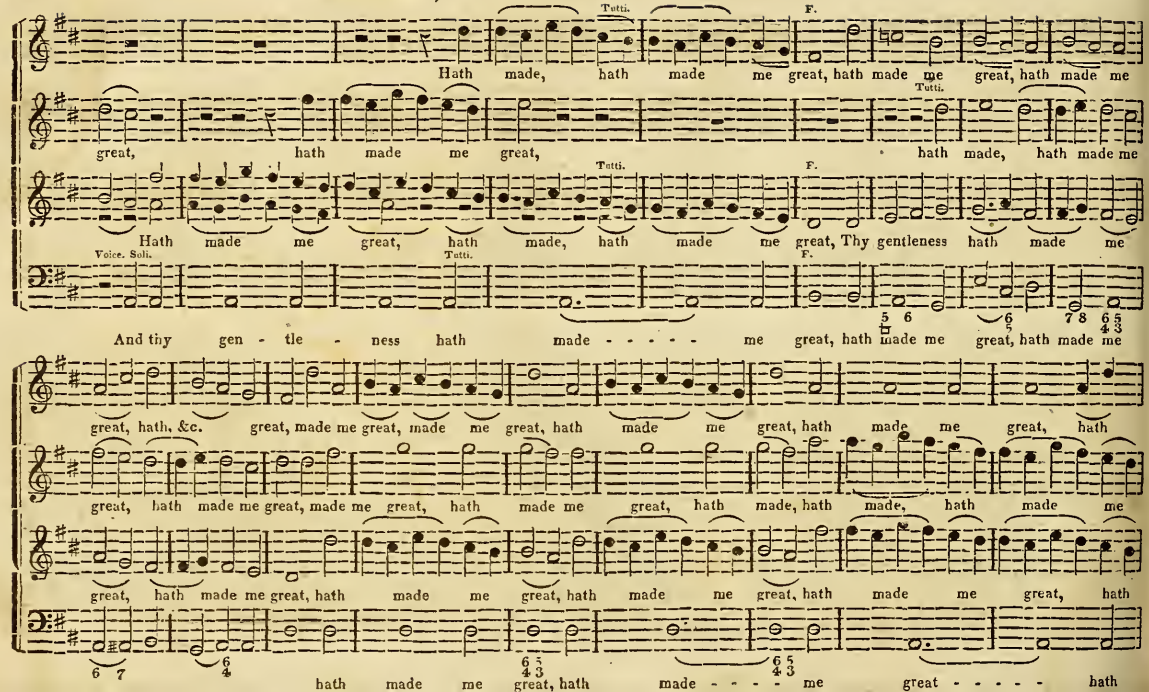
6 6/4 ♮ 5/3 6 7/♯ 8 3 6/5 6/4 7

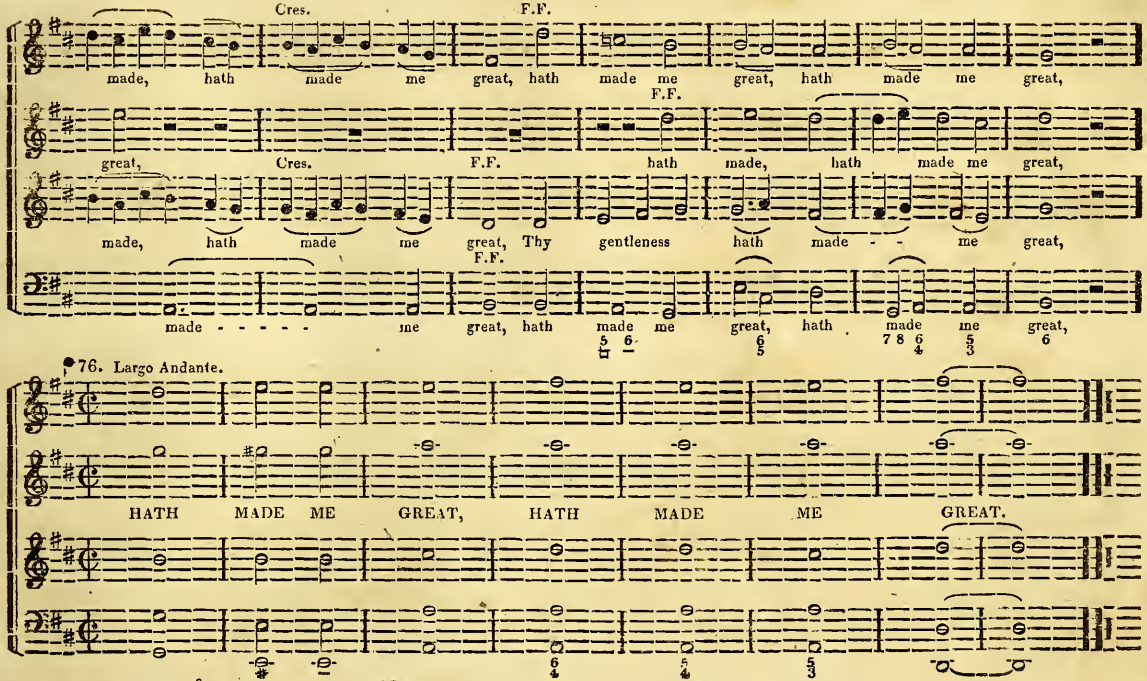

Alto. Sosten. VERSE. Andante con Moto. Sosten.
Who is God ex - cept the Lord? Who is, &c. is God ex - cept the Lord? Who is a
Sosten. Sosten.
Who is God, who is God ex - cept the Lord?
Organ. Voice. Organ. Voice.
Who is God, &c. Who is God ex - cept, ex - cept the Lord?
Rock except our God? a Rock ex - cept our God? a Rock ex - cept our God? ex - cept our God? ex - cept our
Sosten. a Rock - - -
Who is a Rock, &c.


God? - - - except our God? who is a Rock ex - cept our God? ex - cept our God? ex-
P. P.
who is a Rock - - - - who is a Rock—
P. P.
Who is a Rock except our God? - - - - Who is a Rock ex - cept our God, except our God - -
cept our God? who is - - - a Rock except our God? who is a Rock, a Rock except our God - -
- - - - - - - Who is a Rock ex - cept our God? who is a Rock ex - cept our God?


CHORUS.
F. F.
Who is God ex - cept the Lord?
F. F.
104. DUET. Trebles. Pintoso Allegro. Soave.
2d Treble.
1st Treble. Thy right hand hath holden me up,
Organ.
DUET. Tenor and Alto.
Alto. Thy right hand hath holden me up,
And thy gentleness hath made me great, And thy gentleness hath made me great.

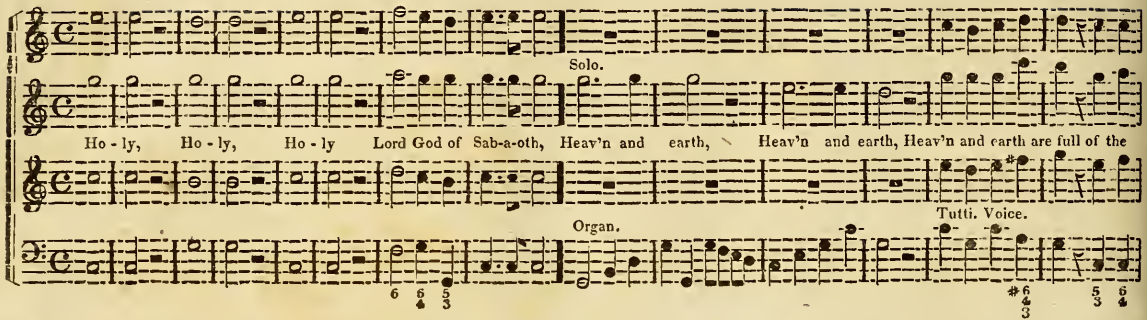

CHORUS.
And thy gentleness hath made me great, And thy gentleness hath made me great.
F.
Thy right hand hath holden me up,
F.
Voice.
Soli.
And thy gentleness hath made me great, And thy gentleness hath made me great,
Hath made me
Duet. Trebles.
Soli.
Hath made me great.
Organ.

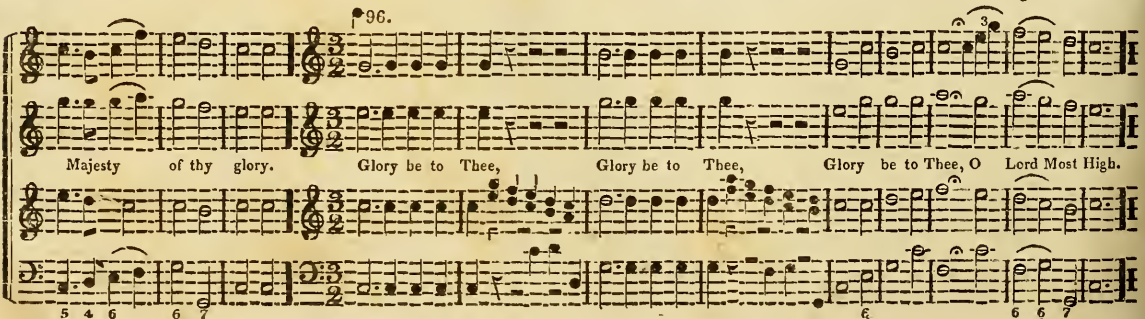

Tutti.
F.
Hath made, hath made me great, hath made me great, hath made me
Tutti.
great, hath made me great, hath made, hath made me
Tutti.
F.
Hath made me great, hath made, hath made me great, Thy gentleness hath made me
Voice. Soli.
Tutti.
F.
And thy gen - tle - ness hath made - - - - - me great, hath made me great, hath made me
great, hath, &c. great, made me great, made me great, hath made me great, hath made me great, hath
great, hath made me great, made me great, hath made me great, hath made, hath made, hath made me
great, hath made me great, hath made me great, hath made me great, hath made me great, hath
hath made me great, hath made - - - - me great - - - - - hath

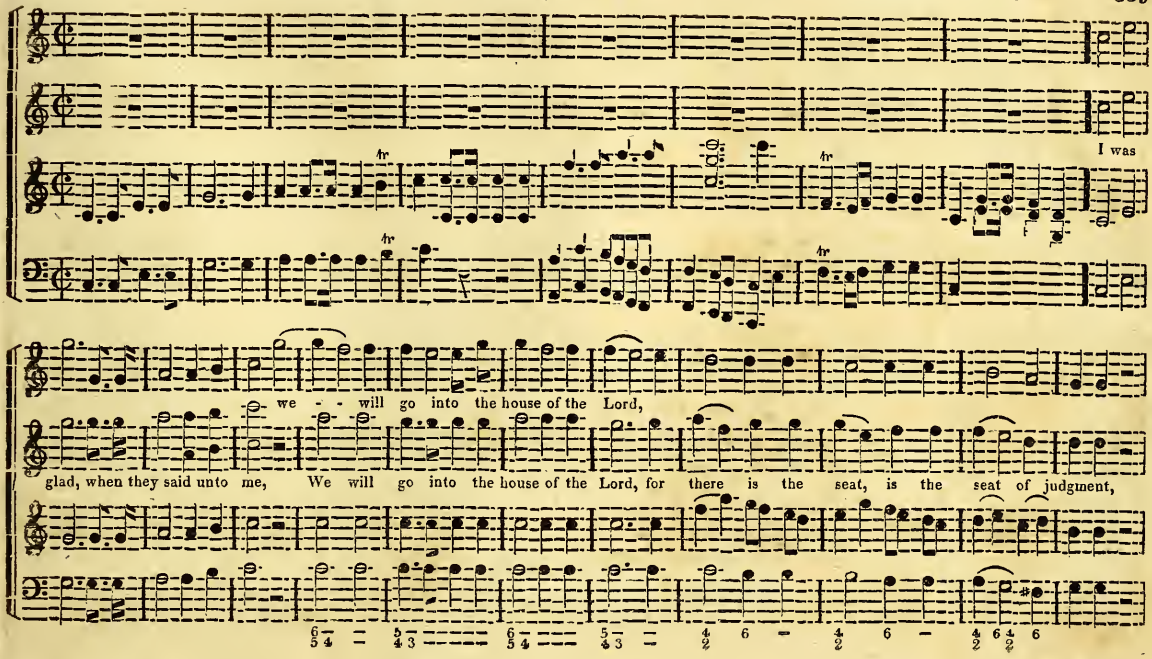

Cres.
F.F.
made, hath made me great, hath made me great, hath made me great,
F.F.
great, Cres. F.F. hath made, hath made me great,
made, hath made me great, Thy gentleness hath made - - me great,
F.F.
made - - - - - me great, hath made me great, hath made me great,
76. Largo Andante.
HATH MADE ME GREAT, HATH MADE ME GREAT.

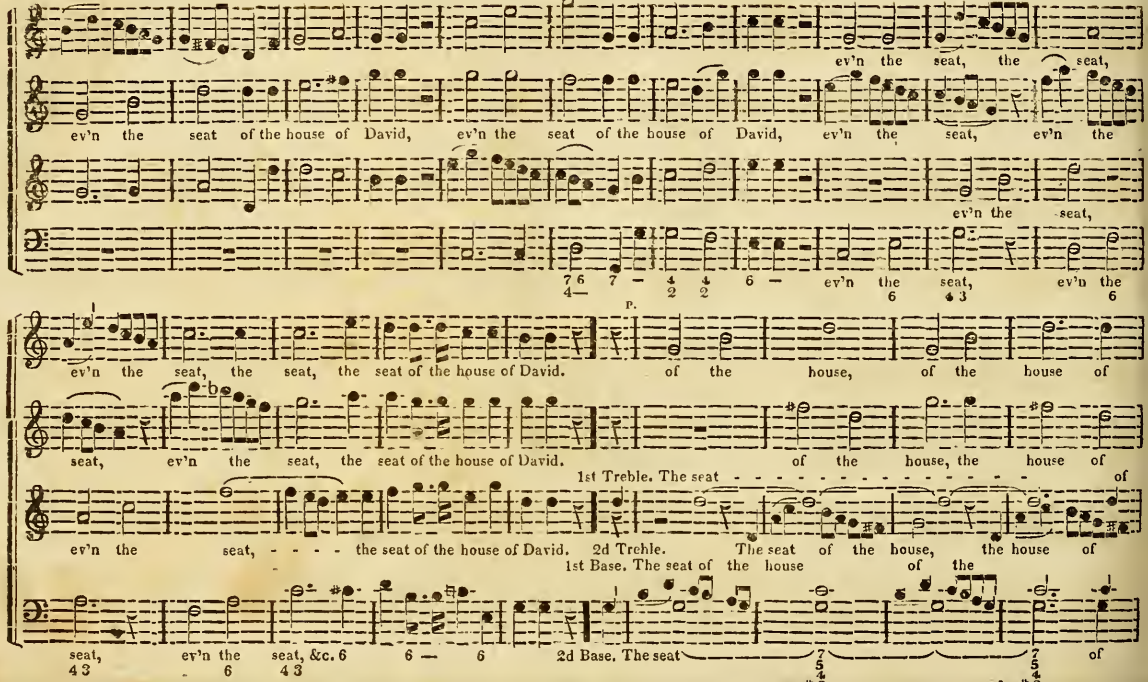
HOLY LORD GOD OF SABAOTH.

B. M. Swaffield.






I was
we - - will go into the house of the Lord,
glad, when they said unto me, We will go into the house of the Lord, for there is the seat, is the seat of judgment,


ev'n the seat, the seat,
ev'n the seat of the house of David, ev'n the seat of the house of David, ev'n the seat, ev'n the
ev'n the seat,
ev'n the seat, ev'n the
p.
ev'n the seat, the seat, the seat of the house of David. of the house, of the house of
seat, ev'n the seat, the seat of the house of David. of the house, the house of
1st Treble. The seat of
ev'n the seat, the seat of the house of David. 2d Treble. The seat of the house, the house of
1st Base. The seat of the house of the
seat, ev'n the seat, &c. 2d Base. The seat of

David, of the house of David, of the house of David, O pray for the peace of Je - ru - sa - lem,

David, The seat of the house of David, The seat of the house of David,

David,

David, the house - - - - - - - - of David. O pray for the peace of Je-

David, of the house, house of David,

6 6

Second Treble.

F.

O pray for the peace of Je - ru - sa - lem, O pray for the peace of Je-ru - sa - lem.

Cres. F.

O pray for the peace of Je - ru - sa - lem, O pray for the peace of Je - ru - sa - lem, - - -

O pray for the peace of Je - ru - sa - lem,

F.

Alto.

They shall prosper, shall prosper that love thee, shall prosper that love thee, shall prosper, shall prosper, shall prosper that love thee,

F.

they shall

F.

they shall prosper that love thee. Peace within thy walls,

P.

they shall prosper that love thee. Peace be within thy walls, Peace be within thy walls, Peace be within thy walls,

P.

pros - per that love thee.

F.

they shall prosper that love thee.

P.

thy walls, thy walls, plenteousness, &c.

Peace be within thy walls, Peace - be within thy walls, Peace be within thy walls, and plenteousness with-

and plenteousness, &c.

thy walls, plenteousness, &c.

F.

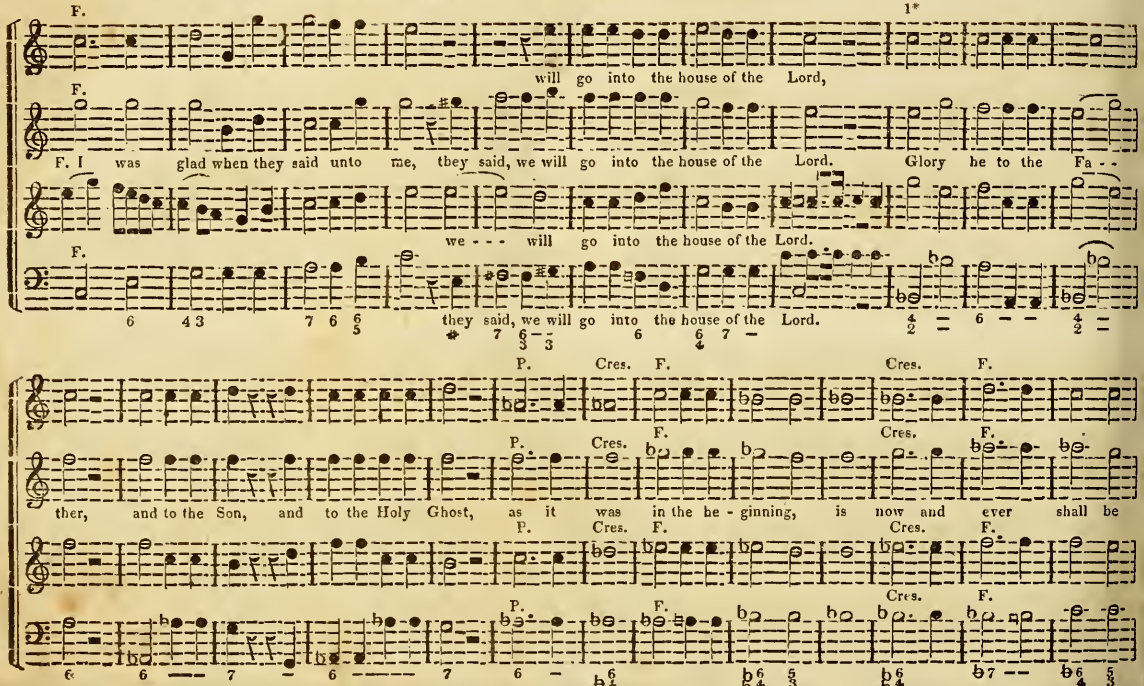
within thy palaces, F.

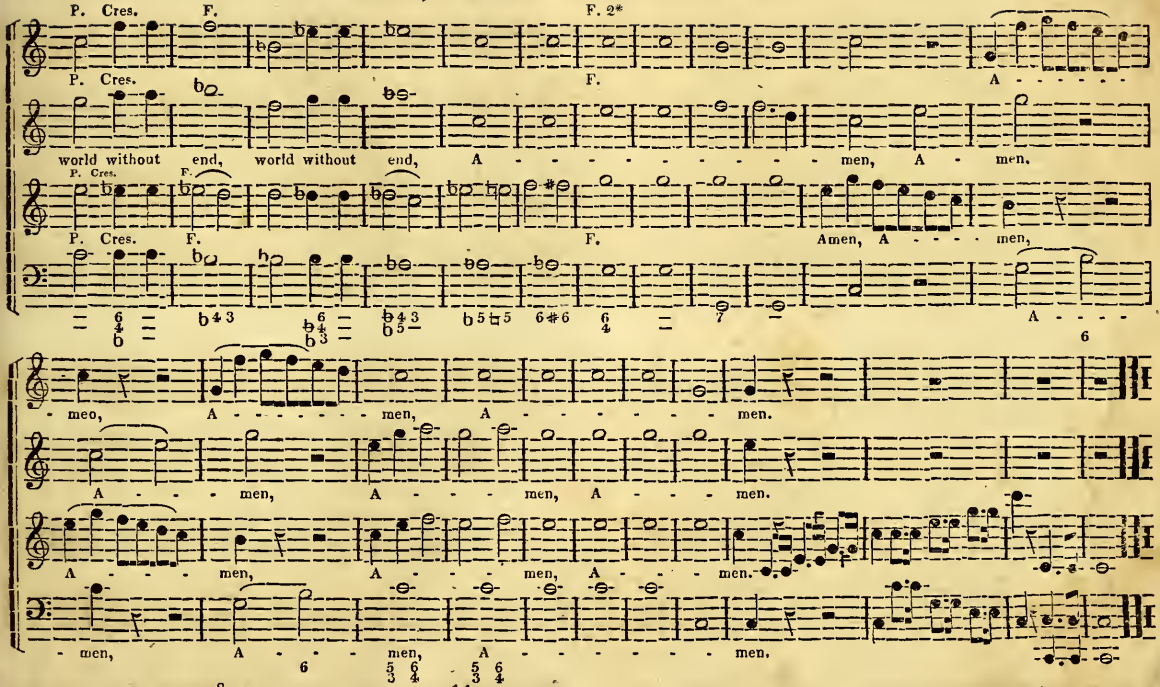
in thy palaces, plenteousness within thy palaces, within thy palaces.

F.

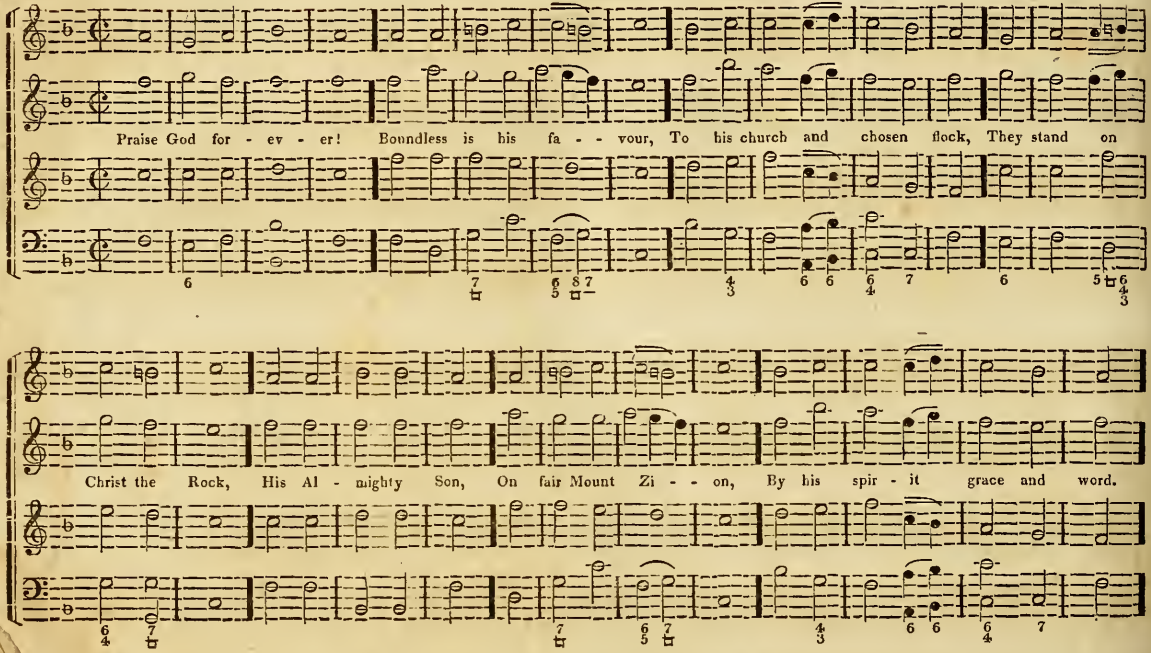
with - in thy palaces, F. Sym.

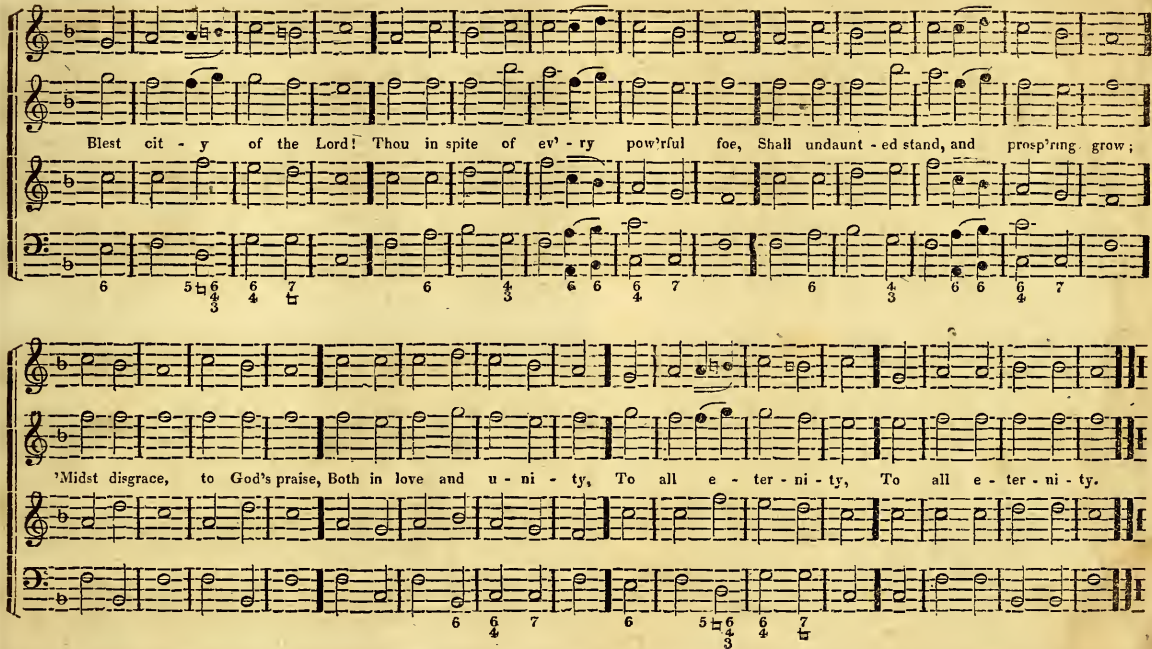
Tasto.

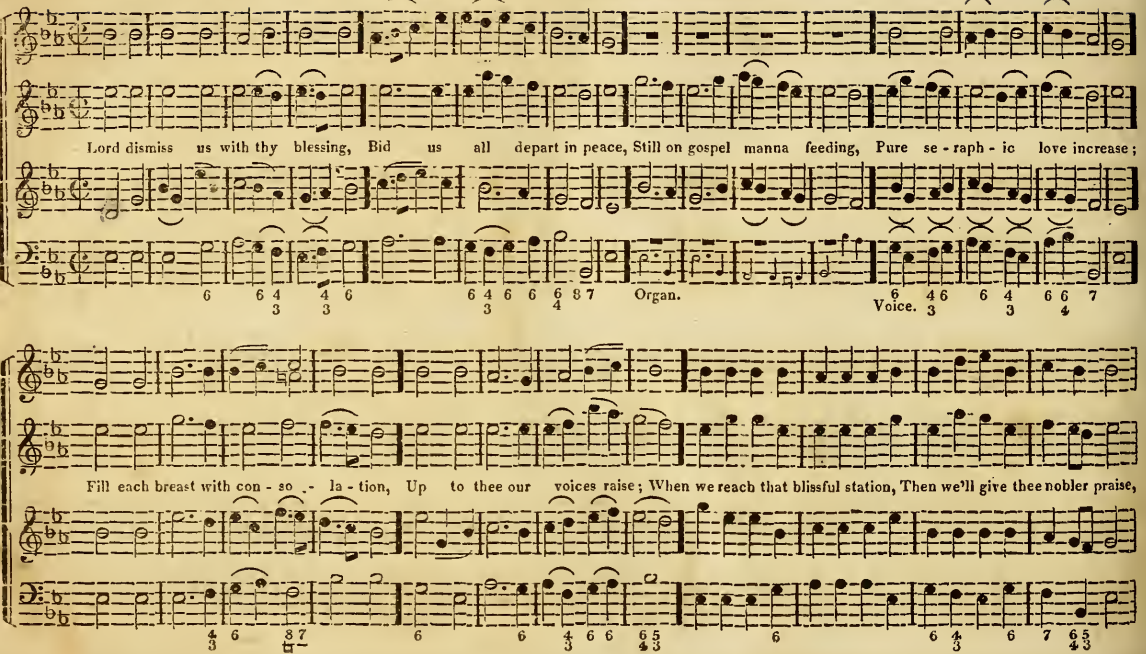

F.
1*
will go into the house of the Lord,
F.
F. I was glad when they said unto me, they said, we will go into the house of the Lord. Glory be to the Fa - -
we - - - will go into the house of the Lord.
F.
they said, we will go into the house of the Lord.
P. Cres. F. Cres. F.
P. Cres. F. Cres. F.
ther, and to the Son, and to the Holy Ghost, as it was in the be - ginning, is now and ever shall be
P. Cres. F. Cres. F.
P. F. Cres. F.


P. Cres. F. F. 2*
P. Cres. F. A - - - - - -
world without end, world without end, A - - - - - - - - - - - men, A - men.
P. Cres. F.
P. Cres. F. F. Amen, A - - - - men,
A - - - -
meo, A - - - - - - men, A - - - - - - - men.
A - - - men, A - - - men, A - - - men.
A - - - men, A - - - men, A - - - men.
men, A - - - men, A - - - - - - - men.

76. **TABOR.** Composed and sung by the ancient Bohemian Brethren in times of persecution.




Blest cit - y of the Lord! Thou in spite of ev' - ry pow'rful foe, Shall undaunt - ed stand, and prosp'ring grow;
'Midst disgrace, to God's praise, Both in love and u - ni - ty, To all e - ter - ni - ty, To all e - ter - ni - ty.


Lord dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure se - raph - ic love increase;
Organ.
Voice.
Fill each breast with con - so - la - tion, Up to thee our voices raise; When we reach that blissful station, Then we'll give thee nobler praise,

F. F.

Then we'll give thee nobler praise. And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hallelujah, To God and the Lamb.

Solo. P. Tutti. F. Solo. P. Tutti. F. Hallelujah for-

Hallelujah for - ev - er, Hallelujah for - ev - er, for - ever and ever, Amen.

Hal-le - lu - jah, A - men, Amen, Amen.

ev - er, Hallelujah for - ev - er, Hallelujah for - ever and ever, Amen.

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